Cineplastics
~~"VISUAL MUSIC"~~
FILM PRODUCTIONS

ROBERT BRUCE ROGERS, DIRECTOR

PHONE: GR. 7-4962 (5-6 P.M.)

THE GARRET GALLERY

47 EAST 12TH STREET
NEW YORK 3, N. Y.

A SATURDAY AFTERNOON GALLERY – A WEEK-DAY EVENING ART CLASS

11 Jan. 1950

Mr. Frank Stauffacher,
Art in Cinema,
San Francisco Museum,
California.

Dear Mr. Stauffacher —

I am extremely puzzled to receive forwarded information from my mother Lalla Rogers, indicating that Art-in-Cinema is still very much alive. The perplexement lies not in this fact, which is certainly exactly as it should be, but — as you know, in the fact that I had heard absolutely nothing more from you ~~despite~~ since early last Summer. I had written a number of times and rather expected a minimum of printed notices or info on Series. I had also mentioned the exhibitable completed work of my own offering to send, etc. without response at all.

I could only guess that I have either written something which either treads on someone's toes, or else that I have encountered some unfortunate barriers or "closed corporations". In any event,

2)

I would like it understood that my interest is very well sustained. If there is any misunderstanding or other consideration of which I am not aware, which may account for a surprising appearance of dead silence — I would be indebted for your frankness.

— o —

My first two pieces, going into limited distribution shortly (now printing in four copies) are: "Round Trip in Modern Art" (6 mins. color) and "Toccata Manhatta" (6 mins. color) (Hand-drawn on 16 mm.) Forthcoming in a very few weeks are "Cineplastic I", "Optical Symphony" and "Fun in Space" ("a Cartoon Without Mice" involving an entirely new concept in animation.

Cordially yours

Robert B. Rogers

Your people might be interested in a new exhibitor here — "World Documentary Theatre" 18 W. 55 St. N.Y.C. Contact Robert Gurney, mentioning me if you wish.

Also Film Society of Columbia University here.

January 13, 1950
339 10th St.
Santa Monica, Calif.

Dear Mr. Stauffacher,

I am a graduate student of cinema at U.C.L.A. Through my association with a colleague, Curtis Harrington ("A Fragment of Seeking" and "Picnic"), I have become quite interested in the experimental film movement in the United States, its history and development, with particular reference to musical accompaniment.

This interest has developed into two research projects. The first is an account of American film experiments employing musical background, with an analysis of the nature and effect of the score. The second project is the compilation of as complete a bibliography of the field as possible, since there exists, to my knowledge, no such concentrated source of reference material concerning experimental film literature of the United States.

I have read Mr. Manvell's Experiment in the Film from cover to cover, and have exhausted the sporadic material available at the fine library of the Academy of Motion Picture Arts and Sciences. Please send me a copy of your 1947 Art in Cinema publication along with any subsequent issues which may have come out since then. I would most sincerely appreciate any suggestions you might be able to offer me along either of these lines regarding other sources of material and references.

As soon as I can manage financially, I plan to make two experimental films of my own. Perhaps I shall have the good fortune of having you allow them to be included in the Museum's series, when that time comes.

Until then, I look forward with much satisfaction to this research, which, I hope, will in some small measure, add to the literature of our young art form.

Thanking you for your kind cooperation,

Sincerely,

Ernest D. Rose

Ernest D. Rose
339 10th St.
Santa Monica, Cal.

SANTA MONICA
JAN 14
1 PM
1950
CALIF.

Mr. Frank Stauffacher

San Francisco Museum of Art,

San Francisco, California.

January 28th 1950

Miss Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

This answer to your letter of almost two months ago is inexcusably late, but I have temporarily been neglecting film things in favor of earning a living, and in characteristic fashion, one or the other subject gets neglected for the time being.

The TV spots that you returned to me were received in good order. Regarding that particular subject, after almost forgetting that we had ever made a sally into that field, we were suddenly asked to make a couple of spots for an agency. But we are no longer holding out hopes insofar as a future in it is concerned.

And in regard to my little film SAUSALITO, I would be very pleased to have you look at it, but I've been hesitating to send it out because it really needs a revised print, a more finished version, and I just havn't been able to afford this new print right at the present. In the meanwhile I've been renting it out to small film groups locally. The reactions to it are, on the whole, gratifying, but there is too much roughness as yet. The same goes for Metal's film.

I'm planning to put on a short series as soon as possible at the University of California; it will contain only the cream of our last (Fall) series here at the museum. Dates will depend upon negotiations next week, and availability, of course. I'd like to rent 1848 from you, but so far I cannot give you a date or dates. In the late Spring, perhaps in May or June, we'll have another Museum Art in Cinema series.

Miss Barbara Kennedy of the University of Washington was here on a visit to S.F., at which time I met her, and among other things, there was much apologizing from both of us regarding her use of the name "Art in Cinema", from her, apologies for using it, and from me, apologies for even mentioning it. As a matter of fact, it really does not matter, at least in her case, since it would be difficult to confuse the two activities.

With kindest personal regards.

Most sincerely yours,

Frank Stauffacher

Jan.28,1950

Dear Paul,

I'm writing to confirm that request you made quite some time ago about booking my own film, or films in, I believe, March of this year for a showing at Art Center, I think. Let me know if you still want it.

Also, because I havn't been too concerned with film matters for a few months, I never did write to that Mr. Symon in New York that you mentioned to me. But I discover that you did not give me his address. If you will send it to me right away, I'll write him and ask him for information and costs of digging out that old stuff of his. Also, Is his name not Symon Gould, or some such name, and not merely Mr. Symon?

I hear the Creative Film Associates have put on a highly successful experimental program of films at the Coronet Theatre. Sounds like good news if they can continue to operate, if even on an ocassional basis.

Write me, and tell me if you have come across anything good recently. I'll be planning a series soon for next May or June. Let me know what you are doing.

Sincerely yours,

Frank Stauffacher

Jan.28,1950

Mr. Robert Bruce Rogers
Cineplastics
47 E.12th St.
New York 3, N.Y.

Dear Mr. Rogers,

Your last letter reminded me that I had neglected to answer your long letter of many months ago, and I apologize. My life is pretty well taken up with another field than this one of the experimental film, and often it is difficult to answer all of the correspondence when it should be answered. I assure you, there was no such elaborate reason for my silence as you mention; merely my own oversight.

At any rate, I'm planning a new series for the museum to take place sometime in May. I would be very interested in seeing your films for booking. Is there any possibility of pre-viewing them? As a matter of fact, a friend of mine, James Broughton, will be in New York next month, and I shall ask him to get in touch with you for a screening, if possible.

I had replied to a letter from your mother some time ago, but I was unaware that you were left in the dark as to our then current series - Series Five. This too must have been an oversight, but not mine, as I had definitely put your name on the mailing list. Between series there is little organized activity. No new films have been made since last Fall, although this coming year seems to hold promise.

With kindest personal regards, and apologies,

Most sincerely yours,

Frank Stauffacher

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

January 30, 1950

Mr. Frank Stuaffacher
San Francisco Museum of Art
War Memorial Civic Center
San Francisco 2, California

Dear Frank:

There is a possibility that James Davis, the producer of LIGHT REFLECTIONS, may be in San Francisco and I asked him to contact you because I think it would be very nice for both of you to meet, obviously.

Frank Lloyd Wright of Phoenix, Arizona invited Jim to come out and demonstrate some of the actual plastics along with his films, and since it is so close to California, Jim thought he would plan to go on to Los Angeles and possibly San Francisco.

All for now and bestest to you.

Ever yours,

Rosalind

Rosalind Kossoff

RK/mf

Feb.3,1950

Dear Amos,

I'm out of hibernation and frantically collecting material for a new series here at the museum for May, and a simultaneous series in collaboration with University of Calif. Extension to show there in May and June. This latter will consist of things we've already shown. The museum series will be as far as possible new.

SAUSALITO and the rest of them have two bookings this first half of the month. When they're over I'll send them on to you immediately for a screening. Nothing additional has been done to any of them. For the time being they must stand as they are, mistakes and all. But imperfect as they are, they seem to go well for audiences, and anyhow, why should experimental films be perfect? Its primarily a matter of whether the effort is valid and worthy of interest.

There is no concrete new production in this town although several films are under way. Dorsey Alexander is making one. Harry Smith is making one, and Broughton has one projected.

At this point I'd like to ask of you any new items that you think would be of interest to me for the S.F. series in May. At the moment I would like to book GEOGRAPHY OF THE BODY for May 19. And for the Berkeley showing I'd like to book THIS DAY again for the da of May 23rd.

Is the Michelangelo film yet available on 16mm. to us fry?

Having been somewhat disconected with films for some months, I have absolutely nothing of interest for you, although I will undoubtedly turn something up that you may be wanting, and I'll let you know right away.

I'm anxious to hear from you again, and to learn how the business is going with you.

Let me know of any new acquisitions.

Sincerely yours,

Frank Stauffacher

Feb.3,1950

Dear Curtis,

I'm already trying to find material for another series in May, and also a simultaneous series for University Extension on the Cal campus. I've got my hands suddenly full. Could you please ask Kenneth if I could rent his PUCE MOMENT for some date during May? Also, of course, anything new that either you or Kenneth might have.

It is time for me to apologize for ~~not sending~~ the extra money that I promised you in connection with your showing here. You will get it. I have not been near the museum for several months. Just washed my hands of the whole business for the time being.

My own films have been showing around and have two more bookings so far this month and after that if you want to look at them I'll send them down.

Could you let me know if I could also rent your Creative Film program No.2?

I've written to Symon Gould re the prospect that Ballard told me about,but so far no answer.

Material is getting harder and harder to find.

Would appreciate hearing from you.

Sincerely,

WAYNE ANDREWS
110 REMSEN STREET
BROOKLYN 2, NEW YORK

BROOKLYN, N.Y. 5
FEB 7
1950

Eliz. for Frank

THIS SIDE OF CARD IS FOR ADDRESS

Miss Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

February 6th, 1950

Dear Miss Worley,

May we hope to hear from you in a day or so Concerning Serie II? We have been waiting to hear from you before going ahead with the order for the other libraries.

Sincerely yours,
Wayne Andrews

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

February 8, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Many thanks for your letter of January 28. I did not feel that you were neglectful at all in answering as I know how busy you must be, but I must say I enjoyed reading you letter very much indeed.

I look forward to seeing your film, SAUSALITO, and am happy to learn that the reactions to it are gratifying.

I shall be delighted to service 1848 whenever you desire. I think also you might like the English version of THE ROSE AND THE MIGNONETTE. The poem was translated into English by Dr. Stephen Spender and spoken by the famous actor, Emyln Williams.

It is well that you met Barbara Kennedy and straighten out matters. I do hope James Davis will be in San Francisco as I am sure you will enjoy meeting him as he will you.

With warmest personal regards.

Yours sincerely,

Rosalind

Rosalind Kossoff

RK/mf

The City College of New York
THE INSTITUTE OF FILM TECHNIQUES
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N.Y.

Feb 10.50

OFFICE OF THE SUPERVISOR

Dear Frank; what was the name of this young painter (oder designer?) whose drawings I looked at (a moment) up at your brothers place when you + your fiancée were waiting down in the car.

The museum in Basle Switzerland invited me to design some

your America for exhibition. - I would like to mention his name. Are there or reproduction?

Please answer soonest!

or it will be in vain

Love, to you & Lo'x
to you
Hans.

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

February 17, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Since your discussion with him not long ago, Mr. Rakestraw has been considering the idea of a series of experimental film programs. We find that it will be possible to arrange four dates for such a series.

May 2 and 23, June 8 and 20 are the dates available to us. We can publicize the series to a small degree in our leaflet which will go out around March 13. A definite, detailed announcement could be made in the April leaflet.

I understand from Mr. Rakestraw that the cost of four film programs would not exceed $500, this amount including the cost of films, expressage, and the preparation of program notes. We shall want to be clear in our arrangements as to just what the amount covers.

I should like to have your comment concerning these details as soon as possible so that we may come to an early agreement regarding the arrangement of programs and the expenses involved.

Sincerely yours,

Muriel S. White

(Mrs.) Muriel S. White
Secretary to Mr. Rakestraw

Feb.18,1950

Dear Hans,

Good to hear from you again - I've been wondering what had happened to you.

In answer to your note, that was the work of Lee Mullican that you refer to. He has an exhibition now going on in New York at the Willard Galleries - so you might still be able to get to see it again. (He was mentioned in this week's Time magazine in the Art section.) He has been having very phenomenal success in the past year. He is also supposed to be doing a huge mural for the architect Erich Mendelshon in a synagogue at St.Louis.

I am very eager to know what luck you have been having with your new film, of course. If you have some time, let me know.

Here, things go on pretty much as usual. I do not spend nearly as much time on film matters; I've temporarily given up any kind of film production or photographing for the sake of my regular business of advertising art in order to earn more money. I say temporarily because in about one year I intend to give up the advertising art entirely, and devote myself to some kind of active film production. But at the present, it takes all of my time and money, and so I am quitting it for awhile. I may be in N.Y. in three or four months - both Bobbie and I.

However, the film showings are still a big thing in this region, and I am now planning for a sixth series to take place in May. Also a series at the University of Calif. In this connection, tell me now what arrangement DREAMS is rented for these kind of showings.

Bobbie is very well, goes to University of Cal. every day, commuting from Sausalito.

What happened to the German book on experimental films that you were doing a section for, and wanted the stills for?

Let me hear more from you.

Best yo you

EDWARD T. MYERS 1614 EAST 56TH STREET CHICAGO 37, ILLINOIS

February 20, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Art in Cinema Society
Civic Center
SanFrancisco, Calif.

Dear Mr. Stauffacher,

I am writing you in the hopes that you can supply me with information regarding BLOOD OF A POET. I understand that this is available in 16mm on the Coast. Could you supply me with the name of the distributor?

The Documentary Film Group at the University of Chicago is desirous of running this film; hence, I hope that you can offer me some suggestions on locating it.

How are your film series? I should like very much to see copies of your recent programs. Experimental Art films are attracting increasing interest here. The Richter film is being shown for the second time. Fireworks practically caused a stampede, but I believe it was the advertising. The group which showed it played up the homosexual angle.

There seems to be little if any orginal film work being done in this area. Perhaps, the climate cuts the year too short or something.

By the way, have you brought your booklet Art in Cinema up-to-date?

Hoping to hear from you soon regarding BLOOD OF A POET. If you don't know the distributor, could you suggest any contacts to which I might write?

Very truly yours,

Edward T. Myers

Edward T. Myers.

GOTHAM FILMS

31 EAST 21ST STREET
NEW YORK 10, N. Y.
OR 3-4690

Feb 25,1950

Dear Mr. Stauffacher:

Zaraha Schatz said that you would be interested in knowing about this new art film.

Very truly,
William Chapman

An Exciting and Unique New Film, In Color about the Paintings of Pre-historic Man

THE BIG MURAL

LASCAUX: CRADLE OF MAN'S ART

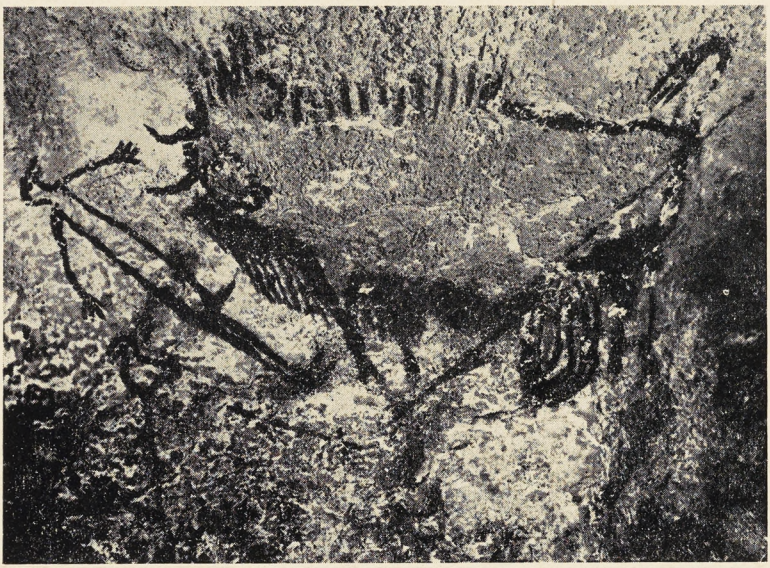
16 MM sound and color, 17 minutes, made in France especially for Universities, Colleges, Schools, Museums and Community Groups by William Chapman, former European Correspondent for Time and Life, and completed with a grant from the Viking Fund.

Man's first known works of art are the carvings and paintings found, within the last hundred years in the caves of France and Spain. And the department of Dordogne, in Southwest France has long been one of the most important places on earth for the study of prehistoric man. Here, at Les Eysies, the famous Cro-Magnon skeletons were found and the works of Neanderthal man were identified near the little village of Le Moustier.

One day, in September 1940, two boys of the neighborhood were walking along a ridge above the Vezere River, near the village of Montignac. Their dog chased a rabbit into a deep hole and in attempting to rescue the dog they worked their way down into a cave which subsequently proved to contain the finest collection of prehistoric paintings yet found.

Although other caves and rock shelters containing similar paintings have been found in the neighborhood, as well as in Spain, the Lascaux paintings are unique in their excellent state of preservation.

THE LEAPING COW



MAN. BIRD-TOTEM AND BISON

Many are as vivid as when they were painted some 12,000 to 30,000 years ago.

Protected for thousands of years from drafts, moisture and vandalism, the walls of the caves are covered with bison, ibex, deer, wild horses and cattle, their colors as bright as though painted yesterday.

In addition to a thorough examination of the Lascaux cave, this film "Lascaux: Cradle of Man's Art" shows some of the important sites in the neighborhood and tells, briefly, something of prehistoric man.

The study of prehistory is only about a hundred years old. And it was not until the paintings in the Spanish caves at Altimira were found, in 1879, that anyone thought of ancient man as an artist. Through this, and subsequent discoveries, culminating in the amazing find at Lascaux, scientists are gradually taking an entirely different view of mankind's early history, and the horizon of his past has been pushed back thousands of years.

Lascaux is the opening of a door and it emphasizes the rapidly dawning idea that the teaching of history must soon start with "pre-history." For in addition to the paintings, possibly magic figures which the tribal hunters hoped to encounter and kill so that the tribe might survive, the Lascaux walls are covered with symbols and dots, possibly the beginning of writing and mathematics. In addition, there are curious pantings which look like the works of modern abstractionists.

Lascaux has been called: "The capitol of a lost continent in the mind of prehistoric man." Certainly for those interested in art, archaeology, anthropology, humanities and kindred subjects, this film offers insight, inspiration and opportunity for countless hours of study.

The film is for sale to universities, colleges, schools, museums and community groups for non-commercial use only, and is not intended for rental libraries, price $175, and may be ordered from Gotham Films, 31 East 21st Street, New York, 10. Telephone, ORegon 3-4690. Rental $12.50 per day.

Feb. 24, 1950

Dear Frank,

Was good to hear from you and to know that you are still interested in your film shows. In regards to showing your films here , I am afraid that we have given up the idea of experimental films at the Art Cneter School for the time being, because everyone seemed to get tired of them. After all we had sixteen programs of this material. All of which you have showed at one time or another. We now are concentrating on the film classics ,both foreign and domestic and from the Museum Of Modern Art mostly. If and when we switch back to the experimental I shall surely get in touch with you. The Coronet film Series was only mildly succesful here and mostly due to bad management. Mr. Rohaur, who put on the series advertised certain films then did not show them or did not tell the people until after they had paid their admission. Bad business and will not help him in his endeavors.

In regards to the films owned by Mr. Symon Gould, 117 West 48th. Street, he has many of the avant-garde films which were advertised extensively in CLOSE*UP MAGAZINE in the twenties. If you are able to get them, they certainly would make an excellant series for this spring. When you write to him be sure to mention that I wrote to him last year about this time. He offered then to have a man search for the films in the various vaults in NYC. for which he thought it would oost twenty-five dollars for the man's time. I hope you will have luck with him and perhaps we could arrange to get 16mm. prints made ,cheaply if we both paid for the dupe negative. In any case, let me know what you hear from him. He seemed very co-operative.

Elwood Decker now has his color film about ready which is an abstract film. Also John Whitney has finished some of his new material. Mar Ellen Butte in NYC has finished a new film called SPOOK SPORT and also POLKA GRAPH : SYNCHROMY NO. 2. Two fellows locally have done some intersting work. Their names are Robert Ortlieb & Curtis Opliger, 1201 So. Vermont Ave, L.A. Also their is a fellow in NYC. by the name of Robert Bruce Rogers who has made; ROUND TRIP IN MODERN ART:TOCCATA MANHATTA:FUN IN SPACE: CINEPLASTIC I: OPTICAL SYMPHONY. Have you seen THE LOON'S NECKLACE, It's is beautiful and very excellant. Write soon.

Paul

Mayan Hotel
3049 W. 8th St.
Los Angeles, 5, Calif.
Sat. Feb. 25. '50

Dear Mrs. Stauffacher:-

Rosalind Kassoff of A.F. Films — told me she was writing to you that I was coming to San Francisco this month. So I am writing to you also to say that I hope to be there within the next two or three weeks and am looking forward to seeing you.

I am bringing along 3 new little films I have just finished — and of which I am particularly pleased since I photographed all 3 myself (never having used anything but a "Brownie" til a year ago). Also I am bringing along some of the actual plastic designs and would like to find someplace to put on an actual demonstration of them with musical accompaniment. If you should know of any place — art gallery — museum or what-not — where this would be done, I would appreciate it if you would let me know.

So far my trip has been very interesting —

Frank Lloyd Wright invited me to come to Taliesin-west in Phoenix to show my films and demonstrate my theories to his Fellowship there. I was most flattered to have him purchase a print of one of my 3 new films for his film library there.

Here in Los Angeles, John Entenza of Art & Architecture magazine has been most helpful. He introduced me to Frank Lake, of the Lake-Gallery in Beverly Hills who will be my agent here for my theories. I've also made appointments to have Paramount screen my films. They say they are interested in using my idea for some of their films — but I am not expecting much. Next week the Los Angeles County Museum is screening my films — and I hope to give some actual demonstrations there too. As soon as I can finish up all the details here I hope to go on to San Francisco — which I have long been looking forward to. Have known been there. Perhaps you can recommend a good hotel — not too expensive and centrally located in down-town San Francisco —

Hoping to see you soon — Sincerely yours

James E. Davis

Feb.25,1950

Philip Oliver-Smith
2635 Channing Way
Berkeley, Calif.

Dear Mr. Oliver-Smith,

I must apologize again for this delay in confirming our telephone conversation regarding the experimental films for your program on March 16th. The booking is still okay and, of course, will be able to get the films to you in plenty of time. Give me a call a week or so before that date so that we can make easy arrangements for you to get them. Perhaps the best way would be as I suggested - my wife could bring them over,as she goes to Cal every day, and could give them to you somewhere.

The program will be the same as listed in my first letter to you, and it may be possible to add several things to it for the already quoted price of the whole -$30.00- no additional charge, that is. I can supply you with program notes if you let me know how many you want; and I will also include records for the films that do not have sound. In fact, I may be able to help you play these records.

Sibyl Moholy-Nagy, who owns these films of her late husband's, tells me that she would be happy to give a short lecture on them if you so wish. This might be quite interesting. She was intimately connected with the avant garde film movement in Europe, and her remarks are valuable.

Mr. Rakestraw of University Extension finally came through with dates for an Art in Cinema series at Wheeler Hall- two Tuesdays in the latter part of May, and two in the first part of June. The May dates coincide with the museum's Art in Cinema series. So I will be having my hands full running them both at once, and both of them entirely different programs as to film content.

With kindest regards, and wishing you much success with your series at International House,

sincerely,

Frank Stauffacher

Feb 27,1950

James E. Davis
Mayan Hotel
3049 West 8th Street
Los Angeles 5, Calif.

Dear Mr. Davis,

It was a pleasure to receive your letter and to know that you will be up here shortly. Yes, I did expect to hear from you having been told by Miss Kosoff that you were coming out inthis direction.

I am very sorry that you will not be here, or that your trip here could not have coincided with our coming sixth series of Art in Cinema in May. Right at this point I am beginning to have a rather difficult time finding material of our standard around which to organize the new series. It is immensely gratifying to learn that you will have 3 little new films with you. As I say, it is a pity that you could not be here with the series so that you could demonstrate your plastics in person, as well as show the films.

There ought to be some opportunity of your doing this anyway while you are here. Just now I can't think of anything definite. It may still be possible here at the museum, but that I cannot promise since I have little to say in that regard here - my only connection being that of the experimental film showings at certain long-in-advance designated times. I am sure of one smallish place for you, nevertheless, without even enquiring. That is the Contemporary Galleries in Sausalito, if you care to put it on there. In the meanwhile, I will be trying to find a possibility here in S.F.

As for hotels, I would say the Chancellor, Cantebury, or Empire, to name but three that are well located and not too expensive. The Clift is good too, but a little higher.

When you remember during the day, DOuglas 2-7014 which is not the museum, but my office downtown where I am in the free-lance advertising art business. That is probably the best number for you to catch me.

I am certainly looking forward to seeing you, and hearing all about your stay in L.A., and, of course, about your work

Most sincerely yours,

Frank Stauffacher

Feb.27th1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Rosalind,

James Davis wrote me a letter from Los Angeles saying that he was planning to be here in S.F. in a week or two. He is apparently finding considerable interest there in his films and plastics, I shall be looking forward to meeting him.

Apropos a new series of films here in May, and the series I am trying to organize for University of California in that month and June, I'd like to reserve the following:

May 2.....1848

June 20.....The Rose and The Mignonette

Now for a few questions. Did the film by Henri Storck on Paul Delvaux ever come to this country, and is it available?

Do you know a person by the name of Robert Bruce Rogers, and if so, how are his films?

I would like to also book Sutton's ODD FELLOW'S HALL. I understand that you will be distributing this. Would it best for me to get it from you, or should I use Sutton's print? It makes no difference, whatever is the most business-like, as far as you are concerned. The date will be June 8.

Have you found anything new and really interesting in the experimental line?

Many thanks for your two recent letters.

Most sincerely yours,

Frank Stauffacher

Feb.27,1950

Brandon Films
1700 Broadway
New York 19,N.Y.

Gentlemen:

Since Mr. Wallace is no longer your West Coast representative, I am writing to you directly in order to book the following films for the coming sixth series of Art in Cinema at the museum.

May 5.....Unit program #33:

WHITE FLOOD Field, etc.
WIND FROM THE WEST Sucksdorff

June 20.....FARREBIQUE Roquier

I do not suppose I will have any success in asking you if you know whether or not THE QUIET ONE is, to your knowledge, available for this sort of booking. It has not been shown theatrically here in San Francisco, at least not so far.

Also, do you know if there are now available any other films by the Swedish director,Arne Sucksdorff ?

Sincerely yours,

Frank Stauffacher

Feb.27,1950

Mr. Symon Gould
117 West 48th Street
New York, N.Y.

Dear Mr. Gould,

Mr Paul Ballard of Los Angeles recently wrote me that he had corresponded with you regarding some old European avant-garde films that you owned or had access to. He told me that at the time of your correspondence, you had tentatively offered to look for some of them if he could afford to pay a fee of $25.00 for the time taken to search them out. He told me all of this because he knows to what extent we here at the museum have gone in cataloguing and showing older avant-garde films, and sponsoring new experimental work. A few years ago we published a book on the subject called "Art in Cinema", but it was necessarily limited, as such things invariably are when the sources are so vague and scattered.

At any rate, if that offer that you made to Mr. Ballard still holds, we would be glad to pay that cost for the purpose of knowing what films of that nature that you might find. Actually we are not interested in distribution rights, buying prints, or any sort of acquisition of them, but we most certainly would be interested in knowing what you have, and renting them from you for our yearly survey programs - one is due to come up in May. I assume that they are on 35mm and if it would be of any benefit to you in case that you may want to let them out for other film societies, we would go along to the extent of perhaps paying also for their reduction to 16mm.

I would be most pleased to hear from regarding this; and would be interested in knowing some of the titles, etc. I do hope something might be worked out.

Most sincerely yours,

Frank Stauffacher

Feb. 27,1950

Margareta Akermark
The Museum of Modern Art Film Library
11 West 53rd St.
New York 19, N.Y.

Dear Miss Akermark,

I'd hoped to escape the organization of another Art in Cinema series, and be in New York again by this time, but I guess it will be summer again before I can make it, and in the meanwhile I am getting a May series organized here at the Museum, and, alas!, a four week series at the University of California also.

Since the programs will originate here, and since we will pay the bills, it seems that I might as well request for both showings simultaneously. Is that alright? Those films for the University are supposed to arrive here, and I bring them over for the showing, then bring them back and return them to you. It is much the same kind of deal that we had back in 1947. The University Extension is collaborating with the museum in putting on this Art in Cinema series. The idea was concocted in order to let the vast numbers of University people who could not get to our recent series see these same films. As usual they will consist of both local experimental and older classics. Those I request from you will be items that we have already shown. But then there is our own new series, and I hope to book a few things from you for that, that we have not shown before. I'll put them altogether, in the list.

May 2,1950...SONG OF CEYLON Wright
RACCONTO DA UN AFFRESCO Emmer-Gras
IL PARADISO TERRESTE Emmer-Gras
IL CANTO DELLA CREATORE Emmer-Gras
GUERRERI Emmer-Gras

May 5,1950...GRANTON TRAWLER Grierson
THE BRIDGE Ivens
THE SEA HORSE Painleve

May 12,.....DESTINY Lang

May 19,.....TEN DAYS THAT SHOOK THE WORLD Eisenstein

May 23rd.....THE BLUE ANGEL von Sternberg
SYMPHONIE DIAGONALE

June 8th. NOSFERATU Murnau
BREAKERS Ivens
COLOUR BOX Len Lye
DOING THE LAMBETH WALK Len Lye

Quite a list, but I do hope that you can fill it.

It would be interesting to know if you have any new acquisitions that might be available for the Museum series. Do let me know if you do.

Many, many thanks, and with kindest personal regards,

sincerely,

Frank Stauffacher

March 1950

Dear Mr. Stauffacher,

Here is the address you wanted: John Whitney
506 El Medio St.
pacific palisades
calif.

In case you are in town John's phone is Santa Monica 40668.

The interesting Ortleib (sculptor) – Opliger (painter) film, called ~~phantasmorg~~ phantasmagoria? is 8 m.m. w/ sound track yet. They can be reached ~~at~~ care of
Mr. Soloturoff
1201 S. Vermont ave
Los Angeles, Calif.

We just returned from a delightful exhibition of plastics in motion & also films by Jim Davis so here's some advice. Dont show the films alone. Davis can make it much more fascinating by a direct moving light display, manipulating mobiles & sheets of plastic in front of one screen & behind another.

A question-answer period proved illuminating also. Davis is gracious, talks well. Told how he began as a painter interested in motion - painted athletes - then painted motions - experimented with stroboscopic style, virtual-volume "still" photographs - finally used light, color, plastics & abstract film. Told of architectural projects - lighting - effects.

really a splendid performance.

I look forward to your list — maybe I'll be one of your customers. Once in a while I get people together for a showing of films by different experimenters. In fact I showed Davis's first 2 films for the first time in L.A. in 1948, privately previewing them for the Modern Institute of Art. & for the programs have been free — but last time the Forsyte Gallery co-operated with more space & seated chairs; so to pay for the rented, I passed one of John's film can tops! perhaps the same maneuver would finance a sample of imported talented occasionally. Will send you "Color Fragments" about May 1st, & the best of good fortune to your program,

Edward Decker

1950

Dear Mr Stauffacher,

You are quite welcome to rent the Color Fragments of Reel 2 mentioned by Paul Ballard who saw it at the Forsyte Gallery show last month. (9 films)

It is not only unfinished it is unrelated, & I cannot promise any maturing by May. We have moved & I am still struggling with the unorganized garage. At least there is a skylight & eventually it will be a studio. I expect it will take another year to finish reel 2 since I only have about 200 of 2000 forms planned for the film. I made a print of Color Fragments merely to save the original.

In the show, John Whitney & myself put on for the Forsyth Gallery, we used Color Fragments for contrast & Johns 6 terrific black & white television films, wonderfully synchronized & jazz - I wish they were with sound tracks or you could show them in many. John is great. He works with turntable - camera - & projector all united by a pilot motor & 3 synchronous motors. Having solved the purely technical means, now John is revealing himself as an extraordinary artist. His mind has been set free to concentrate on the final impact of the image.

cordially
Elwood Decker
11925 Sawler st.
Los Angeles 34, Calif.

please note
my new address
Exbrook
phone st. Monica 70249

we are planning a get together next week with Bob Mallory, another artist interested in film — Lots of activity here. A couple of artists named Ortlieb & Opliger showed a splendid experimental first film last month at a club on Vermont.

United Productions are planning an abstract film — They have a top-notch abstract artist working for them, Jules Engels.

Well, I've got to face that garage — let me know if you care to show the color fragments. It is between 2 & 300 feet. If you care to show it at the university also, $5 would cover for both dates.

p.s.

please don't give up your noble efforts to put on experimental Film series. It is comforting to know you are willing to identify your consciousness with a principle. If you ever make that abstract film list please let me have (or buy) a copy — I want to see Claire Falkenstein's "Articulation" also Martin Metal's "Form Evolution" by the way, Jim Davis is in town with new films — I might see him tomorrow.

1950

Dear Mr. Stauffacher,

Here's an idea to provide John Whitney's terrific television films to devotees at a low rate & at the same time, finance sound tracks:

I suggested a group of contributors who would buy a set in advance. John suggested $5 a film. I offered to be a contributor. He suggested a minimum of 5 at a time. So there we are, $25 for 5 films, such a big record long!

Thrilling!

How do you like the idea?
Will you please speak to
a few abstract fans in good
ole S.F.? It is really an
opportunity. Perhaps a notice
on your billboard at the museum
would do it.

A half a dozen contributors,
& prizes! Sound tracks for all!
This includes mailing prints to each
contributor.

Please let me hear from you
soon — Joyous shoots, I hope!

cordially yours,

Elwood Perkin
11925 Lawler St.
Los Angeles 34

1950

Dear Mr. Stauffacher,

please pardon my
haste a day or so ago. John & I
realized, after talking it over, we
had actually offered prints for sale
for less than cost. a good way to go
broke in a hurry — no way at all
to raise money for any cause good
bad or indifferent.

so here is a more
sober proposition: Each contributor,
to the good cause of sound tracks,

donated $20 for the privilege of later purchasing prints at cost plus mailing.

Frankly, what do you think of this now? It is obviously more sensible, but not so madly appealing. From heights of aesthetic ecstacy (or if you prefer, fatuous enthusiasm of thoughtlessness) we have descended to a plain practical plan — plain anyway.

cordially with apologies,

Elwood Decker

THE **Mayan** HOTEL

LOS ANGELES 5, CALIFORNIA

LOS ANGELES CALIF. MAR 2 1:30 PM 1950

UNITED STATES POSTAGE JEFFERSON 1801-1809 3 CENTS 3

Mrs. Frank Stauffacher
% San Francisco Museum of Art
Civic Center
San Francisco 2
California

The Mayan

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

Mar. 1 — '50

Dear Frank Stauffacher:—

Your very kind letter of Feb. 27th received today — and I hasten to reply to thank you for your suggestions and the trouble you have taken. I am really very grateful to you.

As things look now, I will leave for Los Angeles about the 15th of March. I will show you the 3 new little films — and if you wish to show them while I am there — or later in May — or both — you are quite welcome.

I will also bring my plastics and can demonstrate them

with the films — & without.
Since the film is only one of
the applications of this medium
I really prefer to have people
see the demonstrations of the
actual things themselves. That
is much more informative than
the films —. But there's always
the question of space. The
contemporary galleries under
like an excellent suggestion.
Thank you so much — and
I will look forward to seeing
you around the 15th or shortly
after.

Sincerely —

Jim Davis

P.S. If you think it wise
I'd like to stay until the

The Mayan

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

art in cinema series in May
- let me know the date and
I will consider making plans
to stay that long. Also you
will have to look over my
films first to see whether
they would be what you
want ——→

"REMEMBER THE MAYAN"

THE FILM GUILD

FOUNDED 1923

117 WEST 48th STREET • NEW YORK 19, N. Y. • PLAZA 7-8362 • CIRCLE 5-6194 • CABLE ADDRESS: FILMGUILD, N.Y.C.

March 1, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial
Civic Center
San Francisco 2, Cal.

Dear Mr. Stauffacher:

Thank you for your letter of February 27 and even though my staff and myself are rather busy, I would be pleased to undertake search for the avant-garde films which were in their day and which I maintain even today were and are high marks in cinema development.

I appreciate the fact that you are willing to pay a fee of $25 which would barely cover the expense and time and effort but in view of my still-existent interest in this subject, I would be pleased to cooperate with you upon receipt of this remittance. I am sure I can turn up some very interesting material.

Very truly yours,

Symon Gould

Symon Gould
THE FILM GUILD

SG/h

FILMS INTERNATIONAL OF AMERICA, Inc.
1501 Broadway • New York 18, N.Y. • LOngacre 4-8234

March 2, 1950

Mr. Frank Stauffarher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffarher:

Professor Hans Richter has turned over to me your letter of February 18th asking me to take care of the possible showing of his DREAMS THAT MONEY CAN BUY at your Museum of Art.

This film - because of its specialized nature - is a very expensive film in color and the cost of producing it has been prohibitive. Therefore, Professor Richter, who is the producer, has worked in the past on a special subscription plan with regard to its showing. This plan entails the sale of tickets at $1. each and our share of the proceeds is 50%. There is usually a $250. guarantee requested. While we know that this plan may be prohibitive among smaller groups, we are wondering whether you might find it feasible.

In any event, we would greatly appreciate hear from you with regard to the above.

Sincerely yours,

FILMS INTERNATIONAL OF AMERICA, INC.

Robert I. Kronenberg
General Manager

RIK:FHW

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

March 3, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, Califomia

Dear Mr. Stauffacher:

Thank you for your letter of February 27. Your wish to escape the organizing of the film series will be stronger when we tell you that very few of the films you listed will be available on the indicated dates. Here is the sad news:

May 2 ---- none available and IL PARADISO TERRESTRE has been withdrawn from circulation

May 5 THE BRIDGE

May 12 DESTINY

May 19 ----- unless you can use TEN DAYS on May 5?

May 23 ----
SYMPHONIE DIAGONALE
June 8 NOSFERATU
COLOUR BOX
SWINGING THE LAMBETH WALK
(BREAKERS on 35mm only)

Do you have any other suggestions? Or shall we switch the programs if possible?

We are planning to get 16mm prints of a few "new" films such as NIGHT MUST FALL, DR. JEKYLL & MR. HYDE, etc., but we do not know when they will be ready and we cannot make any definite bookings yet. We also have the VAN GOGH film which may interest you. The Philadelphia Museum has just completed their film on Franklin Watkins; I have not seen it yet and don't know if it is interesting. Otherwise there are not many new films around.

Please let me know as soon as possible what to do about the bookings. Best regards,

sincerely yours,

Margaret Akermark

March 3,1950

Athena Films
165 West 46th St.
New York,N.Y.

Sirs,

According to the statement in the Saturday Review of Literature, you are, or will be, distributing THE QUIET ONE on 16mm.

If so, I am interested in booking it some time in May for a single showing, or maybe two showings. I would like to know if this is yet possible and what your rental charges are.

Most sincerely yours,

Frank Stauffacher

March 4,1950

Christopher Young
West Cornwall
Connecticut

Dear Mr. Young,

I am preparing a new series of films both for University of California Extension and again, the Museum. The showings will be in May of this year. I'd like to book OBJECT LESSON again for the University showings. The date: June 8. This would be on 16mm., but if your 35mm print does not rent for too much more than the 16mm. does, I would rather have it. Of course, however, I'm anxious to cut expenses wherever possible.

How are your new films going?

Sincerely yours,

Frank Stauffacher

March 4,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Rosalind,

I just rediscovered a letter from you of some time ago, mentioning the film,A TIME FOR BACH. I would like very much to have your descriptive sheet on that and, of course, any other new material.

The recent bookings are still the same.

Sincerely,

March 4, 1950

Herbert Matter
19 McDougal Alley
New York, N.Y.

Dear Mr. Matter,

Some time ago Amos Vogel of Cinema 16 wrote me that he heard through Alexander Hammid that you were producing an experimental film on Calder.

At the moment I am trying to round up and organize our sixth series of experimental and documentary film showings to take place in May of this year. I am anxious to learn about your own film with a view to perhaps booking it for that series. Would greatly appreciate hearing from you.

Most sincerely yours,

Frank Stauffacher

4 March, 1950

Luis Bunuel
c/o Oscar Dancigers
Aguila Films
43-bis Havre
Mexico City

Dear Luis,

Did you ever finally see the book with the piece that you so kindly did for us on CHIEN ANDALOU? As a publication, it has had a good history, and is practically sold out. We are contemplating the bringing out of a newer, larger work along the same lines.

The film showings that we started back then in 1946 have been increasingly successful. There have been six such film showings since then, and similar projects have sprung up here and there. A kind of new experimental movement, on a smallish scale and outside the regular domain of entertainment stuff, has grown up, stimulated in no small degree by our efforts.

I'm back again where I started from two years ago, still wishing it were possible to get hold of a print of L'AGE D'OR for studying. Do you know any further about its possible existence in this country? I do know it has been shown in Paris, and also at the Brussels Festival last summer. But that is all. Do you have any further clues? This renewal of a desire to see it was instigated by a recent visit with Henry Miller. It was his suggestion that I write again to you. He thought that by this time you might have a suggestion or a new lead.

Best wishes to you,

Most sincerely yours,

Frank Stauffacher

March 4, 1950

Elwood Decker
1311 North Laurel Ave.
Hollywood 46, Calif.

Dear Mr. Decker,

Paul Ballard tells me that you have made, or are working on a new film in color. If it is ready by May, would you care to let me rent it for the May series of Art in Cinema?

I am in a stew trying to put together this sixth series. In spite of each year swearing never to launch another series, in spite of not seeing enough films to fill one evening, we seem to go over big each time when it happens. I hope that will be the case this sixth time, too.

I'm also preparing a simultaneous series for the University Extension at Berkeley.

Sincerely yours,

Frank Stauffacher

March 4,1950

Barbara Kennedy
c/o The Seattle Film Society
1329 Fifth Ave.
Seatlle, Wash.

Dear Miss Kennedy,

Sorry not to have written sooner to follow up our pleasant brief meeting here in San Francisco. But there are times of the year when, as I related, I don't have much to do with films through necessity. At any rate I am now trying to organize not only a sixth series here at the Museum for May, but a parallel series of different films for the University of California Extension at Berkeley. By different films I mean different from the ones we will show here in S.F, making double the number of films to get together.

I am wondering just how far you went with your ideas on a collaboration of programs for Seattle. Actually, I plan no future for Art in Cinema, as I told you, outside of existing from series to series, as it were, since my ultimate direction is not that of what it takes now. But it all depends on the future, coming-up showings. If they continue to be packed, it will be worth the effort for someone, if not myself, to carry it on.

At any rate, you might be able to help me at this point in trying to get those films of Norman McLaren's that seem so difficult to get. I mean those new ones, among which are, as I remember, DOTS, LOOPS, WORKSHOP IN ANIMATED SOUND, etc. I'm also writing to the National Film Board of Canada again pleading my case. Do you think you could offer any suggestions? They'd certainly be appreciated.

In spite of not being actively concerned with films during the past few months, I'm collecting material that I hope will one day evolve into a bigger, more comprehensive publication on the experimental film. My own film production has ceased temporarily.

Would like very much to hear from you,

Kindest personal regards,

Frank Stauffacher

March 4,1950

Robert Bruce Rogers
47 East 12th St.
New York 3,N.Y.

Dear Mr. Rogers,

James Broughton's trip to N.Y. has been delayed here, and I am writing to ask if it would be possible somehow to preview your films?

Let me know at your earliest convenience.

Film production here has lagged somewhat. It ought to pick up after the summer months.

Sincerely,

Frank Stauffacher

March 4,1950

Arthur Knight
c/o Dramatic Workshop and Technical Institute
247 West 48th St.
New York 19, N.Y.

Dear Arthur,

Its been a long time... as they say. I take it that the experimental tv thing never did go through. Since that time I have been approached a number of times with similar projects,but they never come to anything and I have lost completely any faith in it.

Paul Ballard gave me this new address. I am, at the moment, trying to get together a sixth and, I hope, final series of Art in Cinema at the Museum. I say"I hope" because it not only becomes increasingly more difficult to keep up a high standard of quality, but I personally, want no future in the film showing end of it. But each year it starts with these same misgivings and slightly disdainful attitude, and turns out more popular, stimulating and crowded than ever.

Sidney Peterson is no longer the main mast of San Francisco's producing advance gaurd. He has found a rich subsidizerswho is paying him (its a fact) a salary of $10,000 a year, with all producing expenses paid extra, to make 35mm. experimental documentaries. His first one will be on the most delapidated, syphlitic, alcholic and depraved tribe of American Indians in existence(in the State of Washington). This subject is right up Peterson's alley. He has a wonderful opportunity, almost unparalleled as far as I know. If only he will use some sense of shading....or sense of proportion.

At any rate I have some questions regarding films that I would like to have for our new series, and perhaps you could help me with them. Do you know if any of Arne Sucksdorf's films other than WIND FROM THE WEST are available on 16mm.? Broughton, who was in New York last year told me that he saw a number of them at Alexander Hammid's place, but I cannot seem to find out anything more about them. I know Twentieth-Century Fox has them on 35mm. As yet I have not written to t them.

Do you know if I can get Paul Burnford's STORM WARNING?

Do you happen to know if that Michelangelo film is yet

available on 16mm. to our kind of showings?

Awhile back I read in the Sat. Review of Literature that THE QUIET ONE was to become available on 16mm from Athena Films. I have written to them, but have not heard yet. Perhaps you could know something about that.

That is all,right at the moment. Of course I would certainly appreciate and welcome any little ideas you might have in this connection, any new things that you have seen that might be of interest to us.

Let me hear from you about what you are doing these days.

Sincerely yours,

Frank Stauffacher

March 4, 1950

Genevieve Murray
National Film Board of Canada
400 West Madison Street
Chicago 6, Ill.

Dear Miss Murray,

Would appreciate knowing whether or not I may book for showing on our sixth Art in Cinema Series, the following Norman McLaren films for a showing May 2, DOLLAR DANCE, HEN HOP, 5 FOR POULETTE-GRIS, MAIL EARLY FOR XMAS.

Also, I'm still very anxious to rent that series of experimental films that Mr. McLaren made up for presentation at the Edinburgh Festival: HOPPITY POP, LOOPS, DOTS, BOOGIE DOODLE, etc. You would know which films I refer to as I was in correspondence with you about them last Fall. If these are available, I would like them for a showing on the 12th of May.

Would greatly appreciate hearing from you at your earliest convenience in order to be ready for my announcements.

Most sincerely yours,

Frank Stauffacher

March 4,1950

Film Classics Exchange

Fredonia, New York

Gentlemen:

Would most appreciate any catalogue or listing of films that you have available for rental.

We are organizing our sixth series of experimental films. Some time ago we rented from you UNDERGROUND PRINTER and ROMANCE SENTIMENTALE. In general, those are the kinds of films that we are primarily interested in.

Yours very truly,

Frank Stauffacher

March 4,1950

Dear Paul,

In the midst of preparing for two series in May, one here and one at University of California. I am certainly scratching bottom, and your suggestions are sincerely appreciated.

Whats the matter with those people at the USC Cinema Workshop? I can never get any reply from my requests regarding renting from them those early pieces by Slavko Vorkapitch. Could you suggest anything?

I have written a longish letter to Mr. Gould about those films of his. I do hope something can come out of it. I offered him the fee for searching for the films, and the possibility of footing costs for 16mm. reductions.

We've shown Mary Ellen Bute's SPOOK SPORT some time ago. I imagine it is the same one you mention. I was glad to hear, however, about the new film you listed. I've written to Elwood Decker, also have been in correspondence with Robert Bruce Rogers. Also, I knew about that Coronet showing of experimental films, and felt as you did, that advertising a product that is not produced after money is paid, is a pretty cheap way of running anything, let alone a film series. I was also mildly perturbed at the claim of "first West Coast Premiere" when in fact we have shown almost everything there as far back as two years ago, and an many cases, three times. But..... Who is this guy Rohaur?

Do you know anything further on the films of Arne Sucksdorf? Brandon has his WIND FROM THE WEST. I saw SYMPHONY OF A CITY at a local theatre as a short subject. Is there any chance of getting any more. How cooperative is Fox Twentietn Century?

Will write to Ortleib and Oplinger.

What's John Whitney's new address?

Let me know of anything new, and I will do likewise. Would appreciate hearing from you as soon as possible.

Best,

March 4,1950

Cinema Workshop
University of Southern California
Los Angeles, Calif.

Sirs:

Through Paul Ballard, and several other sources, I understand that Mr. Vorkapitch's early shorts (FINGAL'S CAVE, LIFE AND DEATH OF A HOLLYWOOD EXTRA, etc.) have been made available for 16mm rentals. Could you please advise me on this. I am organizing a sixth series of experimental films here at the museum, to take place in May of this year, and would be very eager to book them.

I would most gratefully appreciate an early reply in order that I might know how I stand for getting them for rental.

Very sincerely yours,

Frank Stauffacher

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 6, 1950

Mr. Frank Stuaffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Very many thanks for your letter of February 27, and I am so very happy you will be meeting James Davis.

Enclosed herewith is an official confirmation on the three films you wish to show, namely, 1848 - May 2, THE ROSE AND THE MIGNONETTE - June 20 and ODD FELLOWS HALL - June 8. We have scheduled ODD FELLOWS HALL to be shipped from this office.

Do you by any chance know the title of the film on Paul Delvaux made by Henri Storck. If you do not know the title, perhaps you could tell me what it is about, and I shall try to get the information for you. The name in itself means nothing to me.

It is strange you asked me about Robert B. Rogers. I have only recently met him and have taken on two of his films for distribution, which will be combined as a 1-reel subject. Descriptive material is being prepared, but in the meanwhile, enclosed herewith is a short blurb on them.

Frankly, I have not seen anything too interesting in the experimental film line other than those I already have. I am curious to have your reaction to Robert Rogers' films. He is working on another, the nature of which is unknown to me, as it is apparently a secret. I think he has a feeling for the motion picture and knows what he wants to say and do, and although it may not entirely come off at the moment, at least with more experience, I feel he has a good chance of delivering exactly what he intends to. We shall see!

Jim Brown, Director of Instructional Material Center, University of Washington will probably be writing to you. He is one of the up and coming young men in the field of audio-visual education and has a fine feeling for the type of films in which you and I are interested. I mentioned you and your work as he too is interested in film society operations, and I am reasonably certainly you will hear from him.

I do hope I am not making a bore of myself in suggesting that people write you regarding film matters in which you are so knowledgeable and about which they are desirous to expand their knowledge.

All for now and awaiting your further word.

With kindest personal regards.

Yours sincerely,

Rosalind

Rosalind Kossoff

RK/mf
Encl.

P.S. We have just received a call from Robert Rogers requesting that we send you immediately a print of ROUND TRIP IN MODERN ART and TOCCATA MANHATTA for a special program. I did not inquire the details, but gatherered it was something very special. A print is being airmailed tomorrow. Would you be good enough to advise whether this is a rental or just a special screening.

Your letter of March 4 has just been received. The descriptive sheets on A TIME FOR BACH should be ready within a couple of weeks, and we shall, of course, send you a leaflet.

ATHENA FILMS
165 WEST 46TH STREET, NEW YORK 19, NEW YORK • PLAZA 7-2320

March 6, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Sir:

In reply to your letter of March 3, 1950 regarding THE QUIET ONE, we are enclosing herewith a brochure with our rental schedule. We have some available playdates in May but would appreciate an immediate confirmation as we cannot hold dates in reserve because of the heavy demands on THE QUIET ONE.

We look forward to the opportunity of serving you.

Sincerely yours,
Athena Films, Inc.

Milton Perlman per BB
Milton Perlman

MP:bb

March 7,1950

Ernest D. Rose
339 10th Street
Santa Monica, Calif.

Dear Mr. Rose,

I'm terrible sorry not to have answered your letter sooner than this. I have not been connected with the film activities for the past few months, but am now back, preparing for a May series.

The projects that you outline sound extremely valuable. It is a pity that you cannot have access to the library in connection with the Museum of Modern Art Film Library. They have everything that has ever been written on the film - and I mean everything., even to Herman G. Weinberg's scrapbooks. A great deal of the material is in French and German, and ought to be translated. American writing on the experimental film is, as you have found out, exceedingly sparse, although it is growing slowly, and your bibliography would be a valuable addition.

I could suggest that you write to Lewis Jacobs,711 Walton Ave. New York 51; or get in touch, in Los Angeles, with Jay Leyda, whose address you can get from Man Ray. Both of those persons, of course, are authorities on the subject. But it is difficult to get much satisfaction from either of them via letter correspondence because they are usually so busy that they can't take the time to prepare in detail a letter that would help you much, - in spite of the fact that they would be extremely willing to help.

Are you still interested in my sending you a copy of Art in Cinema? At this late date I'd better ask you again first before sending it.

Thank you for your letter; and I would be interested in hearing more about your work.

Sincerely yours,

Frank Stauffacher

March 7,1950

Eward T. Myers
1614 East 56th Street
Chicago 37, Ill.

Dear Mr. Myers,

I do not know who might have the 16mm print of BLOOD OF A POET here on the Coast. My suggestion is for you to write Mr. Paul Ballard, 2036 Glencoe Way, Hollywood, who might know, as he seems to know the source of everything on this subject.

We havn't yet brought the Art in Cinema book up to date. Quite a bit of experimental work has been done in the vicinity in the past year or so. The Art in Cinema programs continue to draw large crowds. Will enclose a couple of the most recent series. A new series is coming up in May.

Sincerely yours,

Frank Stauffacher

March 8,1950

Milton Perlman
Athena Films
165 West 46th St.
New York 19,N.Y.

Dear Mr. Perlman,

Thank you for your letter of March 6 replying to my request for a booking of THE QUIET ONE.

I would like to make a booking for that film for the playdate of May 26. If that is not possible, then I would like it for any of the three following: May 5, May 12, May 19. But I would prefer the latter date mentioned first.

Most sincerely yours,

Frank Stauffacher

March 8,1950

Margereta Akermark
Museum of Modern Art Film Library
11 West 53rd St.
New York 19,N.Y.

Dear Miss Akermark,

Thank you for your prompt reply. Yes, it is dissapointing to learn that so little is available. However, since we can use 35mm. when necessary, would it at all be possible to get the following films on that size for any of these dates?: May 2, May 23, June 8, June 20.

THE BLUE ANGEL

SONG OF CEYLON

RACCANTO DA UN AFFRESCO
IL CANTO DELLA CREATORE
CUERRERI

Naturally I tend to avoid asking for the 35mm size because of its double cost and bulkiness but, if I can't get them on 16mm....

However, those dates specified with the films in my first letter do not necessarily have to stand. Could I put it this way: I'd like to get THE BLUE ANGEL (35mm or 16mm) on any of the above dates. I'd like to get SONG OF CEYLON, and the three Emmer-Gras films(35mm or 16mm) on any of other above dates. 16mm preferred but 35mm. if necessary.

For the others:

May 5-TEN DAYS THAT SHOOK THE WORLD (16mm)
THE BRIDGE (16mm)

May 12- DESTINY(16mm)

May 23 SYMPHONIE DIAGONALE(16mm)

JUNE 8 NOSFERATU(16mm)
COLOUR BOX(16mm)
SWINGING THE LAMBETH WALK(16mm)

I will not take BREAKERS. If NOSFERATU is flexible, it would be best to put it somewhere else if it interferes with either BLUE ANGEL or the SONG OF CEYLON and Emmer-Gras dates (providing they're available).

If THE SEA HORSE is available anywhere, I'd like it; also GRANTON TRAWLER.

I do appreciate your cooperation, and I hope this setup is not too confusing.

Hope to be in New York later in the year, but not in summer.

Best regards,

Sincerely,

Frank Stauffacher

Audio Film Center
formerly Wallace Films
290 SEVENTH AVENUE • SAN FRANCISCO 18, CAL. • SKYLINE 1-3615

March 8, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

I don't guarantee the spelling of your name: I have it around here somewhere, but in this instance am drawing on my memory, or playing it by ear, so to speak.

It stuck in my mind when we talked on the phone the other day that you said someone had told you I had already left, and that this office was closing, or something of the sort. This has the earmarks of being a story spread around by one of our less desirable contemporaries: we have many competitors, but most are friendly and we enjoy dealing back and forth. In one instance, though, we have chopped off dealing, having caught said competitor in a somewhat unethical action. In the process, we told the party concerned exactly what we thought of his methods. Now, he is spreading the yarn about "having left" and "closing," around, hoping thereby to benefit. Sorry to launder any of the industry's dirty linen in this fashion, but this sort of thing rubs me the wrong way. If the tale happened to come out of the east bay, with or without a personal call, that would be the source we have in mind.

Matter of fact I <u>am</u> leaving, for 6 months or more, having had but 3 vacations in 10 years and feeling the need of a better one than the usual 2 weeks. The wife and I are going to have a look at a segment of Europe, having planned on it for a long time. I leave 4/30, but hadn't made an "announcement" of the fact, since I didn't know it was news. Our Vice President from New York replaces me, and the office goes merrily on.

My departure, though, does mark the end of the Brandon line of foreign-documentary-informational, at least for some time, as far as this office goes. This was a personal thing between myself and Mr. Brandon, not normally a function of the office, and Brandon elected to pull it back to NY and Chicago coincidental with my going, feeling it would get kicked around if left in other hands. It is somewhat specialized. In the next week or two, I plan to write Mrs. Hamilton, offering to set up a long advance schedule for her if it will help any, and she can anticipate the dates. This I can and shall be glad to do before "shoving off." Your program is somewhat different, not involving a great deal of Brandon material. This little, for any dates after 4/30, you can always secure direct from Brandon in New York, or, preferably, FilmsCenter, Inc., 64 West Randolph St.,Chicago, which will service western bookings.

Cordially,

Jam

8 March, 1950

47 E 12, N.Y.C.

Dear Frank — (air-Mail in hand and action taken yesterday)

I should like nothing better than to have you "premiere" these first two! That is why I offered to let you preview the originals months ago. Although the matter is now somewhat out of my hands, I have urged Rosalind Kosoff to give you first crack at them. From the outset of my negotiations with her, Rosalind has rather arbitrarily stated that you would unquestionably want to book these without preview. I have referred your air-mail request to her, now asking again that she ship you the reel, quite freely, so far as I am concerned, for preview. My guess is that she will probably simply tell you they are good, which may or may not suffice. (It wouldn't suffice for me, but you may have no choice, if your booking is very near.)

In any event, I have promptly done what I could. and am enclosing a file carbon of the rough for AF Blurb, which might help you in event of programming jam.

The situation at present is that, until late

(over)

March, or early April Rosalind has only one print of the reel of both subjects and I have one studio print, same.

(Original of "Toccata" is being studied privately elsewhere, for quite different purposes, and will not be available for making more prints until end March. I have two extra prints of "Round Trip" only, but since AF insists on distributing both subjects (short) on one reel, the matter is still out of my hands.)

If you encounter any unjustified difficulty with AF, please let me know for my private consideration of the distributor question in future.

In case it may If it will be of any further assistance to you now in a program jam — I can only offer you my personal assurance that "Round Trip" and "Toccata", although composed as purely visual (silent) works, are thoroughly worth your gamble in the event your premiere is delayed till screening time. In that event, enclosure should help programming and, if you changed your mind, announce deletion. As a painter and educator, I can now say: You won't change your mind. Can I do more?

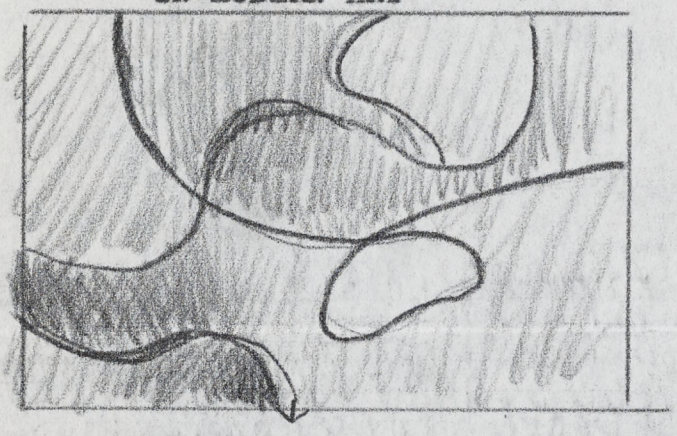
Warmest regards,

Rogers

AF Films
1600 Broadway
N.Y.C.

File copy, rough of layout and blank for AF folder

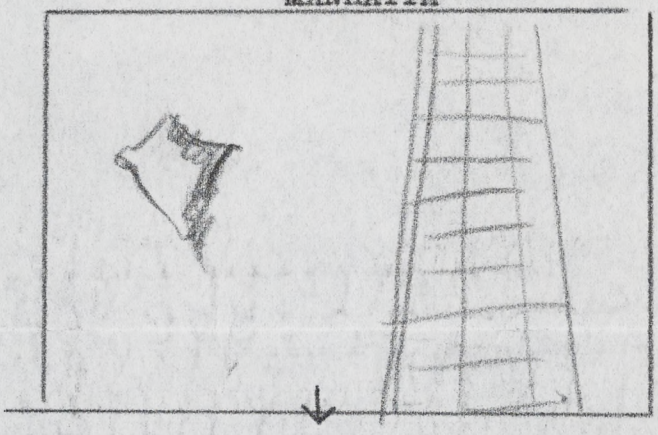
ROUND TRIP IN MODERN ART



Animated color film, taking the spectator on a purely visual adventure into the meaning and structure of Modern Art.

On the themes of one landscape, the film evolves as a lucid motion composition from Impressionism through Expressionism and Abstraction to Cineplastics and Motion Painting, returning again to the "natural" theme scource. (6 min)

TOCCATA MANHATTA



Animation hand-painted directly on 16mm color film. A sardonic abstract of the nervous realities around the themes of the "City of Opportunity", composed as a purely visual work of advanced modern art.

So far as is known, this is the first appearance of an organized composition using hand-work on the 16mm original for extreme magnification, as well as the first to coordinate hand-work with color emulsion exposures. (5 min.)

Produced by Robert Bruce Rogers

This colorful pair of short films, each using widely different animation methods, are primarily motion-paintings for "entertainment in education".

They are being acclaimed in the art world as an answer to the type of ignorance which censored and deleted the best portions of Disney's FANTASIA.

(THE TWO FILMS ON ONE REEL)
11 min. - Kodachrome - 16mm silent
RENTAL: SALE:

Probably $7.50 and $100

?

CHRISTOPHER YOUNG WEST CORNWALL CONNECTICUT

March 8, 1950

Dear Mr. Stauffacher:

You can have the 35 mm print of OBJECT LESSON for the same price as the 16 mm - $10.00, plus shipping charges, if I do not need it at that time. It is necessary to figure that it will be away at least two weeks. If you could pay $20.00 for the 35 mm, that would justify having another 35 mm print made, but I guess you would not want to pay that much, as you must keep expenses down.

However, I would like to send you the 35 mm, as it would make a better showing -- especially in regard to the quality of the sound, and if I can possibly spare the 35 mm, I'll send it to you for the same price as the 16 mm in time for your showing, June 8th. If I can't spare it, I'll send the 16 mm.

Thanks very much for your book. It is very interesting. If you have any publicity from your previous showing or for your next showing, I would like to see it -- particularly any newspaper reviews or printed comments of any sort on OBJECT LESSON.

Sincerely yours,

Christopher Young

P.S. OBJECT LESSON #2 is shaping up pretty well. There are scenes I have yet to get, some of which I won't be able to get till next summer, unless I go to Florida or Southern California!

C.Y.

GRanite 4255

FILM CLASSIC EXCHANGE

1645 NORTH LA BREA
HOLLYWOOD 28, CALIFORNIA

Mar 9 1950

Mr Frank Stauffacher
San Francisco Museum of Art
San Francisco Cal

Dear Mr Stauffacher :-

In reply to your letter of the 4th, our best field is in the early silent movies and we have in this group much interesting material. All of the circulars which I think might interest you are going out to you today under separate cover.

TIGRIS per circular enclosed is a very interesting film. TARTUFFE THE HYPOCRITE with Emil Jannings is another.

We believe you would like very much PUPPET LOVE (which we also list as " Puppets of Paris") made by Starevitch. It is rated as his best film. This is a recent French film in sound .

I believe you might also be interested in our own work with THE DREAM OF A RAREBIT FIEND :- GAY 90'S PULLMAN HONEYMOON and HISTORIC 4th which we did here last spring. This work is the application of sound to the early movies and it was very successful with " Rarebit Fiend". We used sound effects men (from the cartoon field) and the result was very good indeed.

We are very limited in acquisition of material like UNDERGROUND PRINTER and ROMANCE SENTIMENTALE. Why not consider a re run ? There has been no showing of either film in San Francisco since yours.

Please write me for more details on anything on our lists that interests you at all.

Cordially,

FILM CLASSIC EXCHANGE

by

1

March 9,1950

Dear Mr. Decker,

Thank you very much for all of the information contained in your last two letters. I will try to contact those names you mention right away. However, I don't have John Whitney's new address. I'd appreciate it very much if you would get it and send it back to me at your earliest convenience.

I'd like to show your COLOR FRAGMENTS whether or not they are related to anything else as a project. At this time I can't be sure what date in May would be the best; I'm having more difficulty than ever planning a reach four evenings here and another four at Berkeley; the stuff is getting pretty thin to keep up our usual standard. Am gladtto learn that there is such a volume of new activity in that direction down your way. Its gratifying. Of course there are films being made here too, but none of them are assured yet this year.

Maybe we could leave it rest this way: Could you send your film up here around the first of May, and let me place it when and where it fits in best? Naturally I'll announce it on the prospectus, but where it can actually go would be best ascertained when I have to fit the various jigsaws together.

I'm having a sound track put on the Metal film right at the moment. We have a number of films now that we can rent out as a unit program. A descriptive sheet is about to be printed. Its the only way we can try to get some of the money back, or at least, some money to continue on to new works. I'll send you the listing when it comes out. So far I have not had the time to complete that general index, but intend to soon.

Sincerely yours,

Frank Stauffacher

March 10,1950

Rosalind Kossoff
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Thank you very much for sending me the Rogers films for previewing. I am returning them today via air express, and would like to make a booking for the playdate of May 19.

There seems to be quite a bit of activity along the lines of these films by Rogers, down in Los Angeles. I've heard of a number of new people who are making complete abstract experiments, and when I get more definite word I shall pass it along to you.

Am assuming that the previous two bookings are still okay.

Best regards,

Frank Stauffacher

AIR MAIL-POSTAL CARD

Frank Stauffacher

San Francisco Museum of Art,

Civic Center, San Francisco 2,

California.

March 10, 1950

Dear Mr. Stauffacher,

Received your welcome letter of 7 March. Regarding your question about Art in Cinema, I have already obtained a copy from a bookshop. At present, I am rather busy making a document-art film about the water problem in Southern Calif. but I shall follow your suggestions at the first opportunity. Sincerely, Ernie Rose

35, Whitton Road,
Fairfield,
Stockton on Tees.

10th March 1950.

Frank Stauffacher,
Cinema,
San Francisco Museum of Art,
SAN FRANCISCO 2,
California.

Dear Sir,

Very many thanks for your kind and interesting letter of the 9th September 1949. I must apologise for the delay in replying but have been extremely busy with the project I mentioned to you.

Unfortunately, we have come up against several snags and difficulties, mostly of a technical nature with regard to the adaption of the Theatre for Cinema purposes which have been responsible for our delay in opening. We have made two applications for a licence after having carried out the recommendations of the Fire Authorities but, unfortunately, on the final inspection the Officer, who made the recommendations, was not present and, in consequence of this, an entirely different interpretation of the regulations was made by the inspecting Committee. Nevertheless, we intend to pursue the matter and, no doubt, will be successful in the future as we have now had to employ Legal Aid to straighten this matter out.

I have had some difficulty in obtaining the copy of 'Art in the Cinema' published by the Museum and was wondering whether your offer of a complimentary copy still stands. If so,

I will be extremely grateful if you would send me one.

I was very interested in the programmes you sent with your letter, to see the type of work which was being done in your Country and have been able to collect the complete programmes of the Tees-Side Film Society since its inauguration three years ago (myself, a Member of the Executive Committee) and I am sending these to you under separate cover. I hope these will be of interest to you.

Incidentally, I would be pleased to receive any further copies of programmes which the Museum may have available. If it is necessary to pay a subscription to the Museum for this, I am quite prepared to approach the appropriate Government Department in an effort to get a few dollars to pay.

Yours very sincerely,

Allan L. Russell

March 10,1950

Robert Ortlieb
Curtis Bplinger
1201 S.Vermont Ave.
Los Angeles, Calif.

Sirs:

Both Paul Ballard and Elwood Decker have given me your names and the above address in connection with an experimental film that you have made and which they tell me is very good.

At this time I'm trying to organize the sixth series of experimental films here at the museum, known as "Art in Cinema". The new series will be in May. I am writing to inquire about your film, if is available for rental sometime during that month, and some description of it. The exact playdate is not yet exactly determined, but I can inform you of this in a week or so.

Would most appreciate hearing from you.

Sincerely yours,

Frank Stauffacher

Brandon Films
Inc.
1700 BROADWAY • NEW YORK 19, N.Y.
CIRCLE 6-4868.

Brandon
INTERNATIONAL
FILM CLASSICS

March 10, 1950

Mr. Frank Stauffacher
War Memorial, Civic Center,
San Francisco, California

Dear Mr. Stauffacher:

Jim Wallace has asked us to let you know whether there are any more Arne Sucksdorf films in 16mm. We don't know of any but just as soon as others are released we will be putting them in our library and will notify you of the availability.

Sincerely yours,

BRANDON FILMS, INC.

Thomas J. Brandon

Thomas J. Brandon, Pres.

TJB:ES
cc: J. Wallace

March 11,1950

Maya Deren
61 Morton St.
New York, N.Y.

Dear Maya,

I've got a small series to put together for the museum in May. Do you think I could show PRIVATE LIFE OF A CAT? We've never seen it here. I'd like to show it May 19th, if possible.

I'm anxious to hear if you are planning anything new, or if you are engaged in new work. Here there's plenty of yapping about the subject of films but little production and I think this is mainly the cause of lack of money, as usual. Broughton is making a new one, and Peterson has been taken up by a rich sponsor who has given him an absolutely unbelievable, incredible subsidy to go on making that stuff of his, but now on 35mm. Meanwhile little abstract films are being turned out here and there, with great ceremony, and small importance.

Best to you.

Frank Stauffacher

March 11,1950

Herbert Margolis
821 Harper Ave.
Los Angeles, Calif.

Dear Mr. Margolis,

I remember when you were up here last year that you said the possibility of getting Fritz Lang to possibly come up here for a short lecture would be pretty good (at that time). I'm organizing another series for this coming May, and it ocurred to me that I might give it a try. You would probably know, and if you think there would be a possibility, could you give me his address?

Let me know,also, how you are, and what you are doing. As for me, I've made a couple of films, but seem still to be embroiled in showing films, having in addition to the May series here, also one to give at University of Calif. After ther're over, no more!

Most Sincerely yours,

Frank Stauffacher

March 11,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

My short letter yesterday was written and sent before yours of the 6th arrived today, and I'm following up with this.

All I know about the Henri Storck film is that stills from it appeared in a Penguin Film Review of several years ago, and with the notice that it was in production in Belgium. It is apparently a study of this painter's work in the manner of Luciano Emmer on Giotto. A friend of mine owns some of Delvaux's paintings, and their peculiar subject matter would suggest an extremely interesting film, particularly when made by someone like Storck. The only other reference to it that I've seen is that it was listed as part of the program in the Experimental Section of last years Brussels Film Festival. It was titled,LE MONDE DE PAUL DELVAUX.

I liked Rogers'two little films very well, particularly the drawn-on-film one. To be perhaps overly critical, I thought the ROUND TRIP IN MODERN ART lacked much inventiveness in the abstract parts, being for the most part rather static squares. But this is straining ~~an~~ ~~mint~~ ~~par~~ As a matter of fact, abstract films of this sort are always interesting and, perhaps, the simpler the better.

Harry Smith,here in San Francisco,has been working with drawn-on-film experiments for several years. From time to time he comes up with one, and we have always included them on his programs. But then he takes the film and disappears for months on end, without any desire, apparently, to have it distributed or shown further. But they are really quite rich and inventive. At the present time he is making a film for a group of negro hot musicians; the idea is that the film will be projected, and the musicians will improvise to it or around it. I'm hoping that he will have it finished in time for May so that we might be able to get them all up here for a "live" performance sometime during the series.

At this time I am particularly interested in the work of Arne Sucksdorff, the Swedish film maker. I am booking the only one I can find catalogued, from Brandon, called WIND FROM THE WEST. I do know that Twentieth-Century Fox bought some others of his for theatrical distribution, and I saw SYMPHONY OF A CITY in a local theatre. However,

in looking over Amos Vogel's Cinema 16 schedule for this year, I find that he has two of them on his program that I never heard of: VALLEY OF DREAMS, and A DIVIDED WORLD. When Jimmy Broughton was in N.Y. last Spring he told me that he saw two other Sucksdorff films at Alexander Hammid's place(I believe)/ They were THE GULL, and SHADOWS ON THE SOW. Now I have written to Amos Vogel, but by the time he gets around to answering, I know by experience, it will probably be too late for me to do anything about them. It is my turn to apologize to you for asking so many favors and taking up so much of your time when I know that you are very busy, but if you could find out for me the possible source or sources of this man's work on 16mm., I would be more grateful than you could imagine. I have in mind putting together a number of his films on one program, but I don't seem to be getting anywhere with it.

To explain my request for Roger's films, I had only asked him if it would be possible to preview them as he had offered to send them for preview some time ago. Actually it would not have been necessary for you to send them under the circumstances, but I do appreciate it.

Again, thanks so much for your wonderful cooperation, and please accept my apologies for asking so many questions.

Most sincerely yours,

Frank Stauffacher

March 11,1950

Institute of Design
632 North Dearborn St.
Chicago 10, Ill.

Gentlemen:

Could you let me know if it would be possible for me to book the film,DO NOT DISTURB,by Moholy-Nagy, and which I understand you have for rental. I am planning for a series of films in May of this year, but as yet do not know the exact date where it would fit best. I would appreciate hearing of its availability for that month, and if it is, will send you the date.

Sincerely yours,

Frank Stauffacher

March 11, 1950

John Hubley
United Productions
1133 North Highland
Hollywood 38, Calif.

Dear John,

Back again showing films for both here and at UC this coming May. This will most certainly be the last time.

At UC I'm trying to round up a series of items that we have in the past shown at the museum with great reaction. I'd very much like to show FLAT HATTING again for the playdate of May 23. Do you still have it around?

Someone by the name of Elwood Decker wrote me that you people were embarking on an abstract film. Sounds good, and would like to hear more about it.

Do you have anything else along the lines of FLAT HATTING? (it can be 35mm).

Best regards.

Frank Stauffacher

March 11,1950

Josephine Booth
16 El Rincon
Orinda, Calif.

Dear Josephine,

The sixth series of Art in Cinema for the museum is beginning to take shape, although a number of the most important features are still undetermined, and that makes the four dates difficult to schedule accurately at this time. However, I feel reasonably sure that we can put DIMINISHED IRIS for the 19th of May. The other dates are the 5th, 12th and the 26th. At any rate, I think that if need be, that date can be switched okay by you if necessary to do so for some unforseen reason of other bookings.

The Wheeler Hall series will consist of an entirely different program of films than those shown at the Museum - being mostly items that have been shown here at the Museum in the past and found to be the most interesting. The dates there will be May 2 and 23, June 8 and 20. If your film is shown at Wheeler, I'd like to put it after the museum showing because here we want to deal with strictly new material, new, that is, as far as Bay Region showings go.

About your other films: I'd like to see them again before making up my mind. I was quite impressed with DIMINISHED IRIS as a dance film, and felt it had far more value and meaning, as such, than the others. It was more of a complete film, and not so much an emphasis upon a single dancer. The children film was mostly interesting as clinical study, but if you cut it down considerably as you said you might, it may become of interest apart from the initial subject matter, as dance or movement on film.

Do you think that you could get a number of 8 x 10 stills made from IRIS? W.C.Palmer Productions in S.F. will do it, but they are a alittle expensive. I might get Hy Hirsh to do it, but that is not certain. Let me know. I'd like a few for a wall display to go up at least before the middle of March.

Most sincerely yours,

Frank Stauffacher

4005 - 15th Ave., N. E.,
Apt. 703
Seattle 5, Wash.
March 13, 1950

Dear Frank:

I was delighted to receive your letter - I am sorry to have taken so long to reply but it took some time for me to get the letter from the Seattle Film Society!

First - DOTS AND LOOPS. Let me know what kind of a reply you get from the National Film Board in Chicago. If they cannot get you a print then I will write Ottawa - I like to give the Chicago office a chance but if they fail I can usually get some action by needling Ottawa. It would be worth the try - so let me know. Are you using BEGONE DULL CARE - it is a delight. We have a print on order and should hear fairly soon when we will be receiving it. I will let you know in case you want to use it.

Did I leave you one of our catalogs - you might be interested in some of our material. Have you ever seen RAGAMUFFIN? It is a Polish production - black and white, ten minutes. There is no spoken commentary at all - the story is about a little waif who pawns his clothes to get an accordian - his drunken father comes home and throws it out of the window, but not before there is a wonderful sequence where the child dreams he is playing for the people to dance. The entire story is unfolded by means of the child's acting, which is unforgettable - it is horribly tragic and stays with an audience a long time - but one of those things you rarely find.

I have wanted to write you long before this about our conversation in San Francisco - but upon my return in January I plunged into a very hectic quarter and am only now having some respite during finals and next week vacation. I am still very interested in the possibility of having a branch of S.F. Art in Cinema up here if it could be worked out. I have an idea, that with some effort we might ring Portland in on the project - it is an artistically alive city and I don't think they have anything in the way of film as an art there now.

I don't think we could possibly do anything here until the fall - we hope to start our Film Society again in October and plan to have a really good publicity campaign this time. It would be a great thing for us if we could be a branch of your group in San Francisco and I would hope - but couldn't promise of course - some financial return for you.

I am planning to leave here on June 9th for San Francisco for a week or ten days and my main purpose would be to spend some time discussing and planning this project with you. Could you let me know as soon as convenient whether you would be available some time during the week of the 11th. If you are busy with your other work I can always fit my time in with yours as I will have my time for myself during that week. I want to see as many of the film people down there as I can which might help me out here in my work - but I definitely want to discuss this whole idea with you. I couldn't get away again until September which I think is too late for a fall opening.

I hope your next series goes well - be sure and send me a program when it is ready. I am interested in your project at the University of California. I have a hankering to move down to San Francisco some day - just a dream at the moment - but I am most interested in what you are doing down there.

I am looking forward to hearing about your plans for another publication on the experimental film, too. I am sorry to hear you are not doing any production at the moment - but I must admit I don't know where you would get the time.

We start another quarter in two weeks - and it looks like another busy one!

Hope I hear soon that you will be there in June - and be sure and let me know if you want me to write Ottawa re McLaren's films. By the way - he is still in China - was supposed to be home last month but is still ~~xxxx~~ there and having a fine time!

Best wishes,

Sincerely

Barbara

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 13, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Just a note in haste to confirm your booking of the Rogers' films for May 19. The two previous bookings were confirmed in my letter of March 6.

I shall be answering your letter of March 11 within a few days.

With kindest personal regards.

Yours sincerely,

Rosalind

Rosalind Kossoff

RK/mf
Encl. Bill

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 14, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Very many thanks for your letter of March 11.

I shall attempt to unearth the film, LE MONDE DE PAUL DELVAUX.

I was very interested in the comments you had to make about the Rogers' films as well as the drawn-on-film experiments by Harry Smith. I feel that such films need to be done with music. Actually, Norman McLaren had the right idea, and it seems to me, working in the right direction. It would seem to me that drawings on films for the general audience to accept and enjoy must be an experience to which they respond emotionally, and as the movement is usually swift, the music needs to be gay. As far as how much an artist can develop the theme is hard for me to envisage. At any rate, I am glad that you approve of them.

Now with regard to the Arne Sucksdorff films. Outside of the one that Brandon Films has, Mr. Sucksdorff's representative in the United States is Mr. Rudy Carlson, 150 West 49 Street, New York City. If you write to him, he will let you know exactly which films are available to you on 16mm. He has them all. I spoke with him and told him you would be writing to him. I certainly hope you will be able to acquire a fair amount of them as I don't believe all of those you mentioned are available non-theatrically.

Please don't apologize for asking questions as I am happy at long last to give you such little information as the name of a distributor of films you would like to show.

I have had a long letter from James Davis this morning and he is looking forward with keen interest to his visit with you. I am sure you will enjoy him as much as I do. Until next we write,

Ever yours,

Rosalind

Rosalind Kossoff

RK/mf

March 14, 1950

Dear Frank,

Philip Oliver-?Smith asked me to phone you about program notes. I was unable to get you on the phone so I thought I would try writing. Perhaps this will get to you too late. I hope not.

Philip wanted to include program notes for Dime Store with those which you are providing for the other films. My idea for program notes follows:

Dime Store, by Dorsey P. Alexander. This film was made in Western Five Ten and Twenty-five Cent Stores' on Telegraph Avenue in Berkeley. The author of this film shares the average American's delight and fascination for Ten Cent Stores. Thanks to the interest of the owner, he had a whole Ten Cent Store to play with after closing hours. His film attempts to treat the thousands of colorful objects as though they had life. They move and dance in troupes at a breath-taking pace within an over-all pattern and accompanied by the very gay music from Offenbach's La Gaite Parisienne. This film has been widely shown since its first appearance on an Art in Cinema program in San Francisco a year ago. It is one of many animated films by the same artist.

I will see you Thursday night.

regards,

Dorsey

P.S. My film of animated toys seems to be working out pretty well and I believe it will be ready by MXXX April if you would like to show it on Art in Cinema. They tell me that it is the best film I have made but I am having some problems with the timing.

March 15,1950

Mr. Rudolph Carlson
723 7th Ave.
New York,N.Y.

Dear Mr. Carlson,

I understand that you have, or will have shortly, 16mm prints available for rental, of Arne Sucksdorff's films: A DIVIDED WORLD and VALLEY OF DREAMS. I've been trying very hard to include a more or less complete program of this man's work on one evening of our yearly round-up of experimental films here at the museum, known as "Art in Cinema". But outside of the one that Brandon has, I've been unsuccessful, until Mr. Paul Ballard of Los Angeles gave me this information. I'd like to include them on the program for theplaydate of May 19th, if possible, or if not, any other date in May, but that preferred. I'm sending this letter special delivery in order to know if this can be accomplished, so that I'll know where I stand in regard to programming.

Thanking you in advance,

Most sincerely yours,

Frank Stauffacher

March 15,1950

Barbara Kennedy
4005 15th Ave. N.E.,Apt.703
Seattle 5, Wash.

Dear Barbara,

Thank you so much for your letter, and the suggestions in it. To get right down to business, I don't know if I will be able to get the new McLaren films from the Chicago office of the National Film Board for the simple reason that they have not answered my letter which was sent on the 4th of this month, the same day as I wrote you. I just don't know what to think or say, and the time is getting close when I will have to have all of my schedule crystallized for the printing of the announcements - which must go out with the first of April mailing list. As a matter of fact, I can't make head or tail out of the distribution of these McLaren's films. I hear from others, from Paul Ballard, for example, how wonderful they are, how interesting his WORKSHOP IN ANIMATED SOUND is, etc. etc., but as far as I am concerned they just don't exist. In addition to these new items, I also asked the Chicago office for DOLLAR DANCE, HEN HOP, POULETTE GRIS, etc., all those others that we have already shown here at the Museum, for showing again on the Cal University series. Under these circumstances, I certainly would appreciate your writing to Ottawa, and of course, if you have the print of BEGONE DULL CARE, and it won't be in use during sometime in May, I'd be most grateful for borrowing it. So much for the Chicago office.

At your suggestion, I would like to have a copy of your catalogue. And the film RAGAMUFFIN sounds very fine, So let's assume that I could put it on our program for the Museum series for the playdate of May 19th. On that date I am hoping to show some of the films of the Swedish director, Arne Sucksdorff, and this would make it a kind of European program. Incidentally, I understand that Sucksdorff's films are available on 16mm from Mr. Rudolph Carlson, 723 7th Ave. N.Y. This I got from Ballard, so I'm not sure, but I hope so. If you are aware of any other source other than Brandon's one film, WIND FROM THE WEST, would like to know. It seems that Twentieth Century Fox has bought the 35mm rights for most of them.

I am getting rather poor cooperation from the Museum of Modern Art too, this time. They seem a little laggardly in comparison to their previous helpfulness; and they seem a bit unjustifiably curt.

Yes, I do plan to be here during June. But as I said before, and I say it each year, I don't want to contend with another series. But as long as I am here in S.F., there seems to be another series. This is because I have in my mind no long-range project in regard to developing this phase of the experimental film, but I suppose that I find myself doing it again because there is little other main outlet with the start of a tradition behind it, and I feel it is intensely valuable work. At this point, we have a goodly list of experimental films that I am beginning to circulate, and this seems to promise results as there are already quite a number of bookings - these include the Moholy-Nagy films. But here again all of the work falls to me, and it works out one-sidedly.

However, when you are here in June, we can talk about all this.

Again, thanks so much for your kind offer to help; and I hope these offers can be fulfilled without too much trouble on your part.

Best wishes,

Frank Stauffacher

Audio Film Center
formerly Wallace Films
290 SEVENTH AVENUE • SAN FRANCISCO 18, CAL. • SKYLINE 1-3615

March 15, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

We have finally received the announcement on THE QUIET ONE, and you may have received the same one:

Athena Films, Inc., 165 West 46th St., New York 19, N.Y.

is announcing the film at $40.00 for 1 day, $55.00 for 2 days, plus transportation costs both ways and 20¢ film damage protection fee.

This is about in line with current charges.

They COD the film unless "credit rating is established." If you haven't already written for the film, you might specify that they please do not COD, referring them to Brandon or anyone in the trade.

Apparently they do not deal through dealers, hence a direct request to them is indicated.

Sincerely,

Jan Wallace

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Institute of Design
632 North Dearborn Street
Chicago 10, Illinois

March 15, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Replying to your letter of March 15th, we do have a copy of the "Do Not Disturb" film which you may show. The rental is $5.00 plus postage both ways. It would be available in May, but I should like to know, as soon as possible, the exact date on which you want it. Also available is another Moholy Nagy film "Black, White and Grey".

Sincerely yours,

Barbara Chermayeff

Barbara Chermayeff
Counselor

et

PR B-2800

YMAC

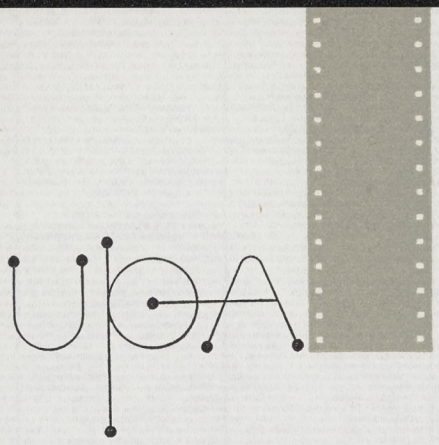
Mar. 14, 1950

Dear Frank,

I would advise your forgettin about the Vorkapitch films, now that he has resigned from the Cinema Dept. I could not get any co-operation from them either. They kept saying they would have 16mm. prints made but none ever showed up. I hope you get some good results from Mr. Gould. He seemed very co-oerative in his letter to me. I have just learned that there is a 35mm. print of Dreyer's THE VAMPIRE in NYC. It is in the vault at Excelsior Film Corp. 723-7th. Avenue, NYC. They are a distributing agency. Why don't you write to them and attempt to obtain a 16mm. reduction. That film would be a real find to show. Let me know whatever you do about it. Also I advise your writing to Mr. Rudolph Carlson, 723-7th. Ave, conwerning the Arne Sucksdorff films. He just wrote that he would have two ready in about a month in 16mm. They are A DIVIED WORLD AND VALLEY OF DREAMS. 20th-Century-Fox have four in 35mm. but do not intend to release them in 16mm. I think that Mr. Carlson has retained the 16mm. rights. Twentieth has THE HUNTER, FIGHT FOR SURVIVAL, RHYTHM OF THE CITY and I foreget the fourth title. WIND FROM THE WEST should be in one of your local 16mm. exchanges because it is a FILMS OF THE NATIONS film and is available for rental or purchase. The latter at 44.00, runs 20 min. I have shown it a number of times and I like it very much. If you cannot get it locally, they have it at the local office of IDEAL PICTURES. Dick Ham has made a very interesting film based on the popular recording called FANTASY FOR GIRL AND ORCHESTRA, by Phil Moore. Might be good for your porgram. Runs about 14min. The short subject called BOLERO , based on the Ravel music , I have discovered and can be obtained frmm French Motion Picture Corp. 78-02,Woodside Ave, Elmhurst, N. Y. Was a very experimental film when first released . It is a dance film. I just write to them asking if they had it in 16mm. It would be good to show. I saw it originally at the Esquire Theatre several years ago. The Franco-American Audio-Visual Distributing Center, 934 Fifth Ave, NYC. have the remarkable scientific film about the So. American VAMPIRE, made by the great French scientist,Jean Painleve. He made the wonderful study of the Sea Horse, which the Museum Of Modern Art has. It's on 16mm.

Paul.

Paul Ballard



UPA

United Productions of America

March 15, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

John Hubley has given me your letter request of March 11 to answer for him and we will be glad to send to you, on May 19 or 20, a 16mm print of "Flat Hatting." We understand from John that you will pay shipping charges, so it will be forwarded via air express collect.

As this is the only print in existence available for showing, we would appreciate your returning it to us immediately after your screening. I believe we explained before that the picture cannot be shown for paid admission.

Very truly yours,

UNITED PRODUCTIONS OF AMERICA

Maxine Davis

Maxine Davis

reply to: 4440 WEST OLIVE AVENUE, BURBANK, CALIFORNIA/*New York address:* 208 EAST 72ND STREET, NEW YORK 21, N. Y.

The Mayan — 3049 W. 8th St.

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

Thurs. Mar. 16-50

Dear Frank Stauffacher:-

I am still in Los Angeles — so much of interest has happened here — and I am enjoying myself so thoroughly — that I feel I should stay on here longer than I had planned. Now I think I will stay until the first of April anyway — perhaps even longer.

You spoke of the possibility of showing some of my new films during your series of early May. I will arrange to be in San Francisco for that if you think it advisable. Or if there is any point in my coming up earlier (— ~~than~~ the early part of April) just drop

me a line and let me know.

As it is now I feel I'm just beginning to get to know people here — and to show my plants + films — and I would like to stay long enough to make the most of it —

Sincerely yours

Jim Davis

THE UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES

16 March1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I have your letter of inquiry concerning FINGAL'S CAVE and LIFE AND DEATH OF A HOLLYWOOD EXTRA.

Mr. Vorkapich is no longer associated with the University, however, I am sure he will be interested in hearing from you and I am forwarding your letter to him. In as much as the films mentioned are the personal property of Mr. Vorkapich, any arrangements you would make would have to be made with him. You may reach him at 2100 Benedict Canyon Drive, Beverly Hills.

Very truly yours,

Wilbur T. Blume

Wilbur T. Blume
Acting Head
Department of Cinema

CC: Mr. Vorkapich

WTB/ng

March 16,1950

Dick Ham
Art Center School
2544 West Seventh St.
Los Angeles 5, Calif.

Dear Dick,

Paul Ballard writes me that you have a very interesting film called FANTASY FOR GIRL AND ORCHESTRA. I'm preparing a series in May, and if you think it would fit on our programs, and it sounds like it would, well, let me know right away and I'd like very much to include it.

Saw Tink A. up here when he gave his talk for the advertising club, and he told me to write you and see if you cared to show any of our local stuff down there. In addition we have BLACK, WHITE AND GRAY, MARSEILLES, BERLIN STILL LIFE, and GYPSIES, all by L.Moholy-Nagy, available on 16mm now. At any rate, let me know what your up to, and tell me about FANTASY.

Most sincerely,

March 16,1950

Franco-American Audio Visual Distributing Center
934 Fifth Ave.
New York, N.Y.

Gentlemen:

I understand that you have a 16mm print of Jean Painleve's film VAMPIRE available for rental. I am most anxious to know if this is true, and if I could rent it for a showing on a series of films for the Museum in May. I would be very grateful for a quick reply as I am soon faced with the final schedule.

Most sincerely yours,

Frank Stauffacher
Cinema

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

March 16, 1950

Mr. Frank Stauffacher
The San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of March 8.

We are pleased to inform you that we have definitely reserved the following films for your use;

May 2	SONG OF CEYLON (35mm)
"	RACCONTO DA UN AFFRESCO (35mm)
"	IL CANTO DELLA CREATORE "
"	GUERRERI "
May 5	SERIES VII-2a (16mm)
May 12	SERIES III-1b "
May 23	SYMPHONIE DIAGONALE (16mm)
June 8	NOSFERATU, ETC "
"	COLOUR BOX "
"	SWINGING THE LAMBETH WALK (16mm)
June 20	BLUE ANGEL (35mm)

Herewith the covering license, one copy to be signed and returned as soon as possible.

Sincerely yours,

Margareta Akermark
Circulation Director

MA:jg

4005 - 15th Ave., N. E. #703
Seattle 5, Washington.

March 17, 1950

Dear Frank:

I have your letter of the 15th and have booked RAGAMUFFIN for your use on the 19th of May with the request that it be shipped in lots of time because it is a large showing. The credits are as follows:

Produced by Films Polski, Poland
Written and directed by W. Hos
Photography by Z. Weihler
Music by A. Farbert.

Let me know when you want BEGONE DULL CARE - it has only just come in but I would suggest you get your booking in as soon as possible.

We have as well in our library HEN HOP, POULETTE GRISEK, LITTLE PHANTASY AND FIDDLE-DE-DEE so we could perhaps help you out there. Let me know the dates and I will have them booked immediately.

I am sending you a catalog immediately - I can't imagine why I didn't leave you one when I was down there.

We also have a print of WIND FROM THE WEST - so if you want to get it from us instead of Brandon let me know that too.

Are you trying to get his other very good one - SYMPHONY OF A CITY. It is available in 16mm because I saw it in Vancouver, B. C., a few weeks ago - I am going home this week-end and will try and find out the source and let you know. I only saw part of it, actually, but what I did see was lovely, and I think would be an addition to your program. Probably, you have already got it from Carlson - thanks for the address. Now I think of it, I seem to remember someone telling me Sucksdorff's stuff was available from the Swedish Information Service, New York City - perhaps that is the same as Carlson.

Too bad about the attitude of the Museum of Modern Art - they are a strange group in some ways, although we always get very good cooperation from them....it is probably jealousy where you are concerned.

I am extremely interested in your remarks about having experimental films available for rent. I am planning to do another all experimental series at the art gallery on the campus during the fall quarter and would definitely like to go through everything you have when I am down and make bookings then.

DON'T decide to give up the future of Art in Cinema and its resultant activities until we have had a chance to talk about it. I can see where it is an awful lot of work for nothing practically for one person, but I am very interested in the whole project and do hope we can keep it very much alive without too much of a hardship on you....if only I could move down there ...there I go dreaming again.

And now about the National Film Board - if you take the ones we have I think the only ones you will still need are DOTS AND LOOPS and WORKSHOP IN ANIMATED SOUND - that is a title I don't know - is it by chance the same as DOTS AND LOOPS. I am sure DOTS AND LOOPS is not ready for distribution in this country - I am going to write today to the Board and see if you can't get a print for a showing. Please let me know the date you want it by return and I will let them know - but I will get a letter off today to at least start them moving on it. I will ask them if WORSHOP is a different film and if so will ask for a print of that too. We don't have DOLLAR DANCE but I don't think it is important enough to haggle over - and you may have heard by now anyway.

I think this gives you all the information you wanted. We would, of course, appreciate any business you can give us - I am trying to convince Dr. Brown these art films will move so every booking counts! We are also buying WHAT IS MODERN ART - in case you are interested.

Hope you are getting your programs straightened out. I don't know how much documentary you are using but we have a program here which I think would be an interesting one for you DRIFTERS and THE RAIDER - the first of all British documentaries and the other is also known as WESTERN APPROACHES - the lovely color, feature length documentary done by the British Navy during the war - wonderful sound recorded in the English channel, fine color and music - the contrast and obvious progress is interesting. Program would rent for $14.25.

Best wishes,

P. S. You may be wondering why I write as of home - I have a strange boss - he lets me have complete freedom, asks no questions - and then all of a sudden will get very worked up about my "outside activities" - so I just protect myself by keeping them quite separate - if he found letters re these "outside activities" coming here he would just suddenly loose his head again! Which are the most unpredictable - men or women?

March 18,1950

James E. Davis
Mayan Hotel
3049 W. Eighth St.
Los Angeles 5, Calif.

Dear Mr. Davis,

Please excuse my not answering your previous letter; with the arrival of your second one of May 16 I am getting this reply off immediately.

I'm happy to hear that you are finding the Coast interesting and, what is more important, finding good audience for your work, and are planning to stay on beyond your schedule. If you can remain here until May it might be well to plan definitely for a place on the film series for you. I've got to get announcement out before April. In addition to the museum series I am also preparing a series for the university of California to run in May and June, to consist of films already shown here, certain important classics and already-shown avant-garde works. I would most appreciate your telling me a little more in detail about your demonstration in relation to your films. I mean, I am trying to determine if your demonstrated plastics would be more interesting as an art medium in itself than as a means for the film made from it. You see, the keynote of the film series that I put on is entirely devoted to the film as a medium in itself, and <u>that</u> is our "bannar", one might say. You know what I mean, and you would best be able to tell me if your demonstration would fit, or could be construed to fit, into the category of a film objectivity. Actually, I cannot see why not since both your previous films that we have shown were important to us as new directions in film subject-matter. But let me know. It is just that I must keep strictly on the track of the film as a medium in my own work. The demonstration of plastics may be more of a complete end-in-itself, in which case I will do what I can to recommend it in that sense. But please let me know. Let me know also the titles of your new films so that I can be ready to include them for the printer when we make the announcements end of this month.

My wife and I had planned to be in L.A. this weekend, but couldn't make it at the last minute, so I guess I will meet you here sometime in April. But let me here from you with a few details before the end of this month so that I can plan a place for you.

Most sincerely yours,

Frank Stauffacher

March 19,1950

Barbara Chermayeff
Institute of Design
632 North Dearborn St.
Chicago 10, Ill.

Dear Miss Chermayeff,

Thank you very much for your letter of March 15 in reply to my request for the Moholy-Nagy film, DO NOT DISTURB. I would like to rent it for the playdate of May 12 for a showing here at the museum.

Most sincerely yours,

Frank Stauffacher

2106 North Las Palmas
Hollywood 28, Calif.
March 19, 1950

Dear Frank:

Kenneth is leaving for France at the end of this month, and he is taking the only print and perhaps the negative of PUCE MOMENT with him, so I'm afraid you won't be able to show it on your series in May. If he left the negative here would you by any chance be interested in paying to have another print made? I am under the impression that in the past you have reduced prints, etc., for some of your series'.

In December I shot a very short film entitled AT THE EDGE. It might be ready by May; if so, perhaps you'd like to show it. Although it only lasts about five minutes. I am cutting it now; hope to finish within the next month.

I don't know where you might be able to find THE WHITE HELL OF PITZ PALU. The place we got it from once, which I've forgotten (perhaps The National Film Library, N.Y.--one of those small 16mm distributing businesses probably long since gone under) told us later upon re-enquiry that they no longer had a projectionable print. Possibly Paul Ballard might know where you could find a print. Incidentally, I hope you'll be able to go ahead and get the films Symon Gould has; he has almost all the famous avant-garde efforts of the twenties, including, forinstance, all of Florey's films in that genre.

Now that Kenneth is moving to Paris, a European branch of Creative Film Associates will become a reality. He will be a fine contact and will attempt to send some things over here. I certainly hope you'll still consider cooperating with what we've begun in the way of a distributing organization; do send your films down as soon as you can. I would like to issue a printed catalog soon.

How is James' new film coming along, and did Peterson ever go to Seattle to work for his 'angel'?

Of course I shall be happy to receive any extra monies you suggest you'll still be able to send for the rental of PICNIC. Thanks a lot. I am now at work on a

new film based on a short story by Donald Wandrei entitled THE EYE AND THE FINGER. It will be my first film with dialogue, and is being produced by the university under my direction from my script. Don't know yet when I can expect to finish it.

Too bad you can't get Sternberg's THE DEVIL IS A WOMAN for one of your series. The local Beverly Hills Film Society showed it a couple of weeks ago (got the print from Paramount Studio) and it is truly a remarkable film. It is so completely, so overwhelmingly the work of a very individual sensibility--a really rare quality, I think, to find in any commercial film.

Also saw Eisenstein's IVAN THE TERRIBLE again after four years. I think it is a magnificent work, one whose richness becomes more and more apparent during repeated viewings. The acting in it points the way, I feel. Incidentally, has Sternberg's THE SCARLET EMPRESS, which is enjoying a re-release in New York and the Middle west, reached San Francisco yet? If so, don't miss it.

I am not overly anxious about the immediate return of the negatives of my stills; however, if you decide you won't need them further, I would appreciate your sending them to me.

Do let me hear from you again soon.

Sincerely,

Curtis

RUDOLPH CARLSON

723 SEVENTH AVENUE

NEW YORK 19, NEW YORK

March 20, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2,
California

Dear Mr. Stauffacher:

I have your letter of March 15, inquiring about Sucksdorff's "A DIVIDED WORLD" and "VALLEY OF DREAMS".

I am not at the moment able to promise whether these two prints will be available to you on May 19, because the method of distribution has not yet been firmly fixed and we don't know whether prints will be handled out of this office or through some other agency.

We are pushing ahead with these shorts, and I expect to have some information for you in the very near future.

In the meantime, in order to help me set a rental policy, it would be useful to know on what basis you customarily rent films of this kind.

Thank you for your interest.

Sincerely yours,

Rudolph Carlson

RC:emh

Rudolph Carlson

Paid

dick ham 849 South Kenmore Ave.
L.A 5

March 20, 1950

Dear Frank:

Monday morning has arrived and with it your letter. Thanks very much. I've never been quite sure just what Ballard thought of the film--"interesting" covers such a multitude of reactions!

"FANTASY" was quite an experiment for me--in several ways; firstly, to make a film that would fit halfway in between entertainment and experimental; secondly, to experiment further with the wedding of visual and aural images; thirdly, to try to fit the visual story into the preconcieved limitations of the sound track (or music) and fourthly, to try to keep one person on the screen for twelve minutes, without the audience getting too tired of her.

Reactions so far have been rather varied--evidentally people either do or don't like this sort of thing. Another interesting reaction: that the film gets better the second or third time. This, I think, is due to the unusualness of Phil Moore's music.

Phil Moore, incidentally, liked the whole thing so well that he and I are now working on a Psychology Suite, wherein the music will be added after the film is completed.

One interesting footnote to the film (the FANTASY) is that the girl in the story,

Shirley Whitney, used the film as a screen test and landed a contract with Columbia--as the heroine in some Western.

This week or next I'm having a new print made of the film, which I'll send on up to you to look over. And although I haven't as yet checked with Phil Moore as to the union situation in regards to the musicians, I think that it will be all right--especially if the film only plays one night.

I've found that my audience gets rather bored with the cinematic fancies of Mr. Moholy-Nagy--at least with "Black, White and Gray". Perhaps some of the others are a bit more concrete in their visualizations--if so--yes, we'd be interested.

Frank--some time would it be possible for you to make out a list of your films which are available for rental up there? and the prices? We're interested.

Saw "MOTHERS DAY" not long ago and think that it is the most palatable of anything I've seen to come out of your group. But of course, I haven't seen too many of those films.

Again, thanks for the interest. I'll send a print up just as soon as one is ready. And of course, best regards to yourself--------

Sincerely,

Dick

Mr. Frank Stauffacher
San Francisco Museum of Art

New York, March 20,1950

Dear Mr.Stauffacher:

Maya Deren told me of your wish to show THE PRIVATE LIFE OF A CAT. I own and distribute the film and I shall be glad to send it to you for your May 19th showing.

The film is silent and runs about 25 minutes. The charge is $10 plus postage. Should you print any announcements or programs for the series and decide to include the film, kindly give my name as its maker.

Sincerely, Yours

Alexander Hammid

Alexander Hammid
1 West 89th St.
New York 24,NY

March 20,1950

Dear Barbara,

Thanks so much for your helpful information. Okay, I would like to book HEN HOP, POULETTE GRIS, LITTLE PHANTASY and FIDDLE-DE-DEE for the University showing on June 20th; And BEGONE DULL CARE for the Museum showing on May 12. If you can get any further information about DOTS and LOOPS, or the OWRKSHOP IN ANIMATED SOUND (which I'm sure is a separate film, in fact I don't think it is a film at all - it is only the sound track.) Well, I'd like them for the museum on the same date - May 12. I think all of this material was made up specially for last years EDINBURGH Film Festival,a complete experimental reel. This information was given to me last year by Miss Margaret Carter. In fact, I have just looked up the letter and I am enclosing it (please send it back). I see she does not mention the ANIMATED SOUND, but I got that information from Ballard in L.A. The last paragraph in Miss Carter's letter is, of course, completely misinformed. But you can see why I am in slight confusion about the subject of McLaren's films.

I find that the local office of Association Films also has a print of WIND FROM THE WEST, and inasmuch as I have already booked it from Brandon, I think I will have no trouble with it. I have asked Miss Kossoff to trace down the final information on the rest of Sucksdorff's films, and she confirms the information that Mr. Rudolph Carlson has the 16mm rights. Now I am waiting to hear from Carlson. I saw SYMPHONY OF A CITY at a local threatre, released by Twentieth-Century Fox. It is quite beautiful and I was amazed to see there done exactly what I was trying to do with my own film SAUSALITO, only much better done.

I'd like to rent your DRIFTERS and THE RAIDER for May 5. I don't think I will have room to include the latter film on the program, but I want to see it anyhow, and Greirson's film will fit well; we've never shown it.

That's all for emergency business. I'm in a complete stew, with this place a madhouse around here and I can't think straight with all the confusion, so I'll answer your other items in a few days.

Best wishes,

March 21,1950

Margereta Akermark
Museum of Modern Art Film Library
11 West 53rd St.
New York 19, N.Y.

Dear Miss Akermark,

Thank you for finding a way to fill my rather confusing program. I certainly do appreciate it. It has worked out very well. Enclosed is the contract.

Kindest personal regards,

Frank Stauffacher

March 21,1950

Alexander Hammid
1 West 89th St.
New York 24,N.Y.

Dear Mr. Hammid,

Thank you for your letter in reply to my request for your PRIVATE LIFE OF A CAT. As it looks now, the date of May 19 is still okay. I am, right now, attempting to put together a rather confusing group of films - confusing, that is, as far as getting the playdates arranged satisfactorily.

If the film is silent, do you recommend using a particular musical accompaniemnt on records? Or do you prefer it to remain silent?

I have a further question: A friend of mine, a Mr. James Broughton, who was in New York about a year ago, and who was visiting Ian Hugo, was present at your place when you you ran some films that, from his description, must have been Arne Sucksdorff's THE GULL and SHADOWS ON THE SNOW. I have trying to book these (on 16mm) or any other of Sucksdorff's work, aside from his WIND FROM THE WEST, but I am having great difficulty locating them. My latest information is that Mr. Rudy Carlson of 150 West 49th St.N.Y. ~~Holds~~ the 16mm rights. I've written him, but as yet no reply. Perhaps you could tell me where you got the films for your showing. That is a year ago, and the rights no doubt have changed hands, but I would be interested to know.

Most Sincerely yours,

Frank Stauffacher

Amos Vogel
Executive Secretary

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cinema 16 inc.
exhibition and distribution of documentary and experimental films

March 21, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 21, Calif.

Dear Frank:

I was very happy to finally hear from you. I had been wondering what could have happened. I am glad to see that you are proceeding with plans for a new season and hope that you will unearth new material.

I am looking forward to receiving your films - the sooner they arrive here, the better, as we are at the moment engaged in setting up programs for the future. Please include descriptive material and stills. I assume that you will keep me posted on any new production that may be under way. Can you tell me a little more about Alexander's, Smith's, and Broughton's projects?

There is very little new material available hereabouts, in experimental work, except McLaren's newest BE GONE, DULL CARE, 8 minutes, color, indicating both his personal growth and the ultimate limitations of his technique, a huge success at all our showings, available from the National Film Board of Canada.

William Chapman's (c/o Gotham Films, 31 East 21st, New York 10) LASCAUX: CRADLE OF MAN'S ART is interesting only because of subject matter; I am sure you have heard about it. I suggest you preview this before deciding whether you want to show it. A TIME FOR BACH (A.F. Films, 1600 Broadway) is another film that should be previewed in advance. It is certainly "experimental" in that it presents a different approach to the problem of the music film, but it is not overly successful. MICHELANGELO is not yet available on 16mm. Keep on writing to Snyder at Film Program Services, 1173 - 6th Ave., New York City. THE QUIET ONE is available on 16 if you are interested.

I am also enclosing a new supplement to our experimental film catalog.

May 23rd is O. K. for THIS DAY. Please return the signed contract. GEOGRAPHY OF THE BODY is not available for May 19th; if you decide immediately, we could make it available to you between the 17th of April and the 3rd of May or for May 26th.

Very sincerely yours,

Amos Vogel
Cinema 16

AV:MG

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

YU 6-2626

TELEGRAM:
SENT MAY 21,1950, PREPAID
for ART IN CINEMA* ~~WHEELER HALL~~ SERIES
TO: BRANDON FILMS - Dorothy Townsend
1700 BROADWAY, NEW YOK

~~FIND I~~ MUST ALTER BOOKING FOR FARRIBIQUE FROM JUNE 20 TO MAY 23 I WILL PAY AIR EXPRESS CHARGES CONNECTED WITH THIS IF ~~POSSIBLE~~ NECESSARY. APPRECIATE ~~WIRE~~ COLLECT WIRE REPLY.

Frank
~~Hamm~~ STAUFFACHER

SAN FRANCISCO MUSEUM OF ART

Tue. Mar. 21. 50

Dear Mr. Stauffacher:-

your letter of Mar. 18th received this morning + I am writing to answer your questions.

① I personally consider my films as only one of many applications of the medium of illuminated plastics. Therefore I prefer - if possible to demonstrate at least a few of the actual things ("personal appearance" or if were) and then show some of the films. This way the audience can see this medium in its broadest sense - as a new medium for the visual arts in general and see how it may be applied to architectural decoration (all kinds, display, advertising general home use, theatrical performance with music etc. etc. and especially since the film loses in certain ways (although

it gains in others) I feel the actual demonstration is very important - to get the all-over picture.

② The films are perhaps the most successful application of this medium — and so far have proved to be my best outlet — The film can be used as a means of recording + reproducing the medium of transparent plastics + ② as a new type of abstract film technique - complete in itself. and this latter is what most interests me. I find that everyone who sees only the film always wants to know "how it is done". And to this purpose the actual demonstration is most helpful. ③ I also am interested in the use of the film for color television as visual accompaniment with music. This, I feel, is the future use of the type of abstract film that I can produce.

So - to cover this whole subject in its entirety - I have found the

following program fairly successful.

Part I —

① Demonstration of 2 different suspended + revolving objects of transparent plastic — for effects of ⓐ shadows — and ⓑ reflections. with musical accompaniment —

② showing of a short color film "Color + Light" which shows a variety of different types of designs of plastic objects — and the effects of shadows — and reflections.

Part II —

③ Effects of reflected light only — by using a translucent screen — with object + light placed behind the screen. a series of various types of reflections which can be produced.

④ showing of a short film "Reflections #8" — in which these effects of reflected light are organized + com-

posed to form a sort of visual symphony. This film is a recent one — similar to my "Liquid Reflections" which you showed last year.

The above program is always done with musical accompaniment. Since these new films do not yet have sound on them I play records — as I do with the rest of the program.

The above takes about one hour — and if it isn't too long — I would like to add at the end a short ten minute film called "Jersey Fall - Sequence #1" — which shows analogies in nature to the abstract effects in the film. Also it is an attempt on my part to use the film instead of the usual painters tools of brush + pigment to record nature. Having been a painter all my life, I have come to the conclusion that brush + pigment is an obsolete medium

— at least for my purposes of expressing the dynamic element in nature. Since the process of motion + time is present — the film is the only tool with which to record this element in nature. So I am attempting to make little films on nature subjects — as I used to paint pictures — without any story — but rather one looked at over + over again as one would look at paintings — or expressions of ideas. In these films on nature I try to record as accurately + truthfully as possible, the forms in nature — and in the abstract films — record as accurately + truthfully as possible, the forms invented by human means.

Too — I like to show the nature films

to point out the fact that my abstract films are not "fantasy" — but rather an attempt to deal with fundamental problems of "reality". Actually the closest analogies to my abstract efforts are to be found in scientific films (growth of cells, development of crystals, explosions on the sun, hidden depths of the sea, etc.). But so far I am not able to make one of these with my limited equipment. At least in these native films such as "Sarsen Fall" one can point out the relationship of my abstractions to the laws of nature in nature — and avoid mistaking them for pure fantasy.

But enough of this. If you wish I can send you these three films to run them — and you can return them to me — either here or in San Francisco. I will probably leave here around the first of April.

Sincerely yours,

Jim Davis

NATIONAL FILM BOARD

CANADA

400 West Madison Street,
Chicago 6, Illinois,
March 21, 1950.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

This will acknowledge receipt of your letter of March 4th. We would be able to book prints of the following titles for showing on May 2nd - HEN HOP, FIVE FOR FOUR and POULETTE GRISE. We no longer have prints of DOLLAR DANCE and MAIL EARLY FOR CHRISTMAS in our Library. The rental charge for the above titles is $2.50 each for one day's showing, plus the transportation charges.

The only film yet available in the McLaren Series of Experimental films is LOOPS. We would be able to furnish a print of this title, as well as a print of BEGONE DULL CARE for your use on May 12th. The rental charge for these two titles is also $2.50 each, plus the transportation charges.

We await further word from you on these bookings.

Yours very truly,

Genevieve Murray

GM. NATIONAL FILM BOARD OF CANADA.

4005 - 15th Ave., N. E. #703
Seattle 5, Washington

March 21, 1950

Dear Frank:

Thank you for your letter of yesterday with the bookings. Enclosed are confirmations on HEN HOP, POULETTE GRISE, LITTLE PHANTASY and FIDDLE-DE-DEE for June 20th; and BEGONE DULL CARE for May 12.

I am sorry that DRIFTERS is not available on May 5th - it is being shown in the Los Angeles County Museum on the same date. Can you use it any other time? I am not booking THE RAIDER as you didn't think you would have room to include it - or would you like to use it instead of DRIFTERS. On second thought I will make a tentative booking on THE RAIDER for the 5th of May and you can let me know if you want it as a substitute for DRIFTERS.

I will let you know as soon as I hear anything re McLaren's other material.

Thanks for the letters you send - enclosed herewith. Would you let me have Paul Ballard's address? I would like to write him and tell him about our library and also I think he could possibly make some good suggestions for our experimental film series in the Fall.

You seem to be in the same state I usually am here - this week is comparatively peaceful as it is vacation at the University - but it will all change next week!

I will be interested to see your completed programs - I wonder if anything will be showing when I am down in June.

By the way - so far our records show that all billing will go to you at the Museum with no difference between the Museum and University shows. Let me know if there is any special billing arrangement you want. We submit all bills at the end of each month - it usually takes a few weeks after the end before the wheels turn far enough to actually get them in the mail.

I think this is all for now - let me know re THE RAIDER and also Ballard's address, when convenient.

Regards and best wishes,

Barbara

Brandon Films
INC.
1700 BROADWAY • NEW YORK 19, N. Y.
CIRCLE 6-4860

Brandon
INTERNATIONAL
FILM CLASSICS

Cable: BRANDIFILM

May 22, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial --- Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I am sorry that I was not in the office today to receive your telephone call and claar up the matter regarding FARREBIQUE. Upon checking our records, I find that FARREBIQUE was not shipped out as scheduled because the film was not returned to us from the previous customer as planned.

Today we are shipping a print of FARREBIQUE via Airexpress collect. After your show, please return the print directly to us via parcel post. Please do not forward this to Bennington, Vermont as previously instructed.

We appreciate your patience and cooperation in matter.

Sincerely yours,

BRANDON FILMS, INC.

Dorothy Townsend

Dorothy Townsend
Film Rental Dept.

/DT

P.S. FARREBIQUE will arrive in San Francisco before 4 PM tomorrow.

Leading Distributor of International Film Classics in 16 mm.

Publisher: A Handbook For Film Societies

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March 22,1950

Dear Dick,

By all means send up FANTASY for a showing in May; it sounds as if it would fit very well. However, I shall have to get announcements printed by the end of the month(this month) and will take it for granted as booked without a pre-screening. As for the union-musician problem, I should think that since it will be shown only once at a non-door-paying show, it would not fall into a commercial performance. We are having the same problem in connection with what I hope is a unique performance of Harry Smith's drawn-on-film works that he has been making for Dizzy Gillespie. The idea is that while the films are projected, the musicians watch it and improvise to it. So far we seem to be coming out with them okay, and we will be able to have live music way under the union scale because of the non-profit character of Art in Cinema. We aren't having Gillespie, though, but five local experts.

The Moholy films I mentioned are all documentaries, and have nothing to do with his abstract experiments. As such, they are "interesting". Reactions vary from enthusiasm to indifference. One important thing about them - they closely resemble Iven's early work. In their day they had considerable influence on Grierson and the documentary school.

Both of my own films - ZIGZAG and SAUSALITO - were put together with much cognizance of the sound track. I was interested to read of your own similar experiments. In ZIGZAG I made the sound track first and cut the film to it. In SAUSALITO I attempted to give natural sounds, recorded in bulk previously, the same treatment insofar as editing, as the film, cutting and splicing on a synchronizer, fitting unrealistic sounds to certain images, etc., with the idea in mind of creating a kind of poetic reaction to a particular locale. Audiences seem to like it quite unaminously, but I can't yet tell if that is because most all of them are familiar with the place, Sausalito. I'll send you down a complete list of what we have as soon as I can get it mimeographed or printed which ought to be in a few weeks.

Thanks for your cooperation, and best regards,

March 22,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Thank you so much for your helpful letter of the 14th.

My University of California series is now almost arranged. I find that it would be better to place the film 1848 on the same night as we are showing ODD FELLOWS HALL. Could this alteration be made? It turns out that I am showing FARREBIQUE on the 23rd, along with some abstract things by Len Lye, and Eggeling's old DIAGONALE SYMPHONIE. The feature is so long and complete, the light abstractions set it off so well, that I'm afraid 1848 would be too much, even though it could be construed to fit into the French theme. These are problems that one can never forsee - as - to fit the Museum of Modern Art final arrangement, I can only get FARREBIQUE from Brandon on the 23rd - I hope This title has been forced to change position, and I'm at this moment awaiting a confirmation from them.

I appreciated your speaking to Mr. Carlson about the Sucksdorff films. I had written to him special delivery on the 15th, but as yet no answer. I saw WIND FROM THE WEST and was disappointed in the strident, salesman-like voice of the English commentary, and the Disney-like character of the female west-wind voice. They completely destroyed the poetry of Sucksdorff's shots, and made it seem as if it was prepared for showing to imbeciles. I may be unduly harsh on this, but the ordinary commentator voice to me, is a painful sore point. I hope the rest of his films have not been treated thus. SYMPHONY OF A CITY was beautiful - not a voice in it, nothing was verbally explained.

Paul Ballard wrote me that Jean Painleve's remarkable VAMPYRE study was available from the Franco-American Audio-Visual Distributing Center, 934 Fifth Ave. N.Y. I have written to them also, but no answer. Here is more favor that I would really appreciate from you: Could you help me with any information on this? Thanks so very much.

Kindest personal regards,

Frank Stauffacher

March 23,1950

Dear Barbara,

Thanks very much for your prompt reply. Instead of booking RAIDERS for May 5, could we have DRIFTERS for May 19? I already have the feature films booked, and, with the exception of the 19th, all other programs only have room for short films; so DRIFTERS would fit best on the 19th or the 26th of May which ever is most convenient for you.

Yes, all billings for both the Museum and the University will be taken care of through the Museum. There is no need to distinguish between them, as I will so mark them when they are submitted to the bookeeper.

Paul Ballard's address is: 2036 Glencoe Way, Hollywood. He seems to spend his entire time looking for film sources. He has a remarkable card index file. At one time he ran the Hollywood Film Society, and the films at the Coronet Theatre, but of late I don't think he is very active with showings. But he is always cooking up something along these lines. He's very helpful.

I'll have to get the announcements printed early next week, so if I don't get any reaction on the other McLarens, I'll just have to let it go. However I shall once more write the National Film Board.

Thanks again, Barbara, and let me know if you do hear anything further on that McLaren quest.

The Museum series will be over May 26, but there will still be two programs in June - the 8th and the 20th - at the University.

Best wishes,

March 23,1950

Dear Amos,

I'd appreciate it if you could let me know immediately, by Western Union collect, if I will be able to have GEOGRAPHY OF THE BODY for May 19. I've got to get my publicity material to the printers by the 27th of this month, and would sincerely appreciate a quick reply. I can no longer use THIS DAY for the University of California series because they have already printed their material, so we'll cancel that.

Your program looks interesting.

Would be most grateful for a reply to meet my deadline.

Sincerely,

Frank Stauffacher

March 23,1950

Ideal Pictures
28 E. 8th St.
Chicago, Ill.

Gentlemen:

I would like to book a number of one reel comedies for a series of film showings arranged for during the month of May. I am interested in either Buster Keaton or Ben Turpin. From your catalogue I list the following, but whatever is available, or good, is okay.

May 5: DITTO (Buster Keaton)
BLUE BLAZES (Buster Keaton) only one on this date

May 12: TARS AND STRIPES (Buster Keaton)
EEES HAVE IT (Ben Turpin)
IDLE EYES (Ben Turpin) ← only 2 on this date

May 19: TIMID YOUNG MAN (Buster Keaton)
JAIL BAIT (Buster Keaton) ← or only one on this date

May 26: FARMER'S FATAL FOLLY (Ben Turpin)
HOORAY FOR HOOLIGAN (Buster Keaton)

As I find myself up against a deadline of March 28 to get my announcement material to the printer's, I am enclosing an air mail and a special delivery stamp in order to get an immediate reply confirming my possibility of getting these shorts. Would most appreciate an early reply.

Sincerely yours,

Frank Stauffacher

Frank Stauffacher

March 23,1950

Rudolph Carlson
723 Seventh Ave.
New York 19,N.Y.

Dear Mr. Carlson,

Thank you for your letter of March 20 in reply to my inquiry about the 16mm prints of Arne Sucksdorff.

In answer to your question on our policy of rental of such films, we do not have a rigid policy, but attempt to remain flexible in order to accomodate the rentors policy. Twice a year we put together a four or five night series of films of a special type - that might be called "experimental". Material of this nature does not come from any one type of source, but from a great variety of sources, and we can usually meet the arrangements asked, all the way from a percentage of the reciepts or a flat rental fee. However, the series is sold on a subscription basis for the entire series. No door admissions are charged. The films show only once. It is not a commercial venture. We are usually able to come to a rental fee agreement. A percentage deal, however, is rather difficul to arrive at because of the non-commercial nature of the series. I am willing to pay a premium for these Sucksdorff films, nevertheless because I am most anxious to include them on that May date.

At any rate, it will be necessary for me to know whether I can get them or not at once because I have a deadline of March 27 to get my information together for the printing of the announcements. After that they will do me no good. I would be most extremely grateful to you for an immediate reply- you could wire me collect, if convenient. I would most sincerely appreciate your helping me if you possible could.

Sincerely yours,

Frank Stauffacher

March 23,1950

Dear Mr. Davis,

Your description of the demonstration sounds exceedingly interesting, and I think that it will fit very well. Our first program is on Friday, May55, and I have taken the liberty of "booking" you. I must get the material to the printer's before the end of this month, and so if there is any objection to that date, please let me know immediately.

I am wondering just how flexible, as to reducing the time it takes for the complete hour lecture, it is possible to go. By this I mean that there is also a longish film (about an hour) booked for that same night. We usually work the program so that the film is first, then a fifteen intermission, and then the important part of the program after the intermission. I am dead against rushing a prepared subject such as yours, and would like to let it fit naturally into the complete program, as you would also, naturally. And I find that programs of our sort can't very well run over two hours because of the audiences visual capacity with this sort of material. But that is something that we could work out when you arrive here.

Also, I think it would be fine if we could have some sort of a press preview, with the art critics present. They usually follow the presentations of Art in Cinema with interest. I say this because I am going to try to have such a preview in relation to a program that is due for the date after yours. It consists of drawn-on-film subjects that are to be accompanied by a local hot group. If it works out it should be a unique venture and perhaps both previews could be given together. But here again we can discuss this when you are here in San Francisco.

Thanks again, and most sincerely yours,

Frank Stauffacher

March 23,1950

Genevieve Murray
National Film Board of Canada
400 West Madison Street
Chicago 6, Ill.

Dear Miss Murray,

Refering to my letter of the 4th of March, I would most sincerely appreciate a quick reply as to whether or not it is possible for me to get that series of new McLaren films that contains DOTS, LOOPS, etc. I've got a deadline of March 27th or 28th to get my material together for the printers. My desired playdate for these is the 12th of May, if they are available.

However, my requests for the other McLaren films, HEN HOP, etc. is to be canceled at this time.

I am most anxious to show these first mentioned films as the nature of our programs, which is always of an experimental nature, is exactly along these lines.

Sincerely yours,

Frank Stauffacher

Dear Mr.Stauffacher:

New York,March 24,1950

I called up Mr.Carlson and he said he wrote to you about three days ago,, so you probably will have had his letter before this. I think he will not be able to let you have the films which James Broughton saw at my showing because those were sold to the Fox Company for theatrical release and Rudy Carlson is not entitled to rent them for showings, not even on 16mm. But I think he still has other films of Sucksdorff for which he owns the rights of exhibition. Just recently, CINEMA 16 showed here his VALLEY OF DREAMS and DIVIDED WORLD. I am sure you will be able to obtain those.

As for the musical accompaniment to the Cat film, I have no objections to it if you find it preferable. Thus far the film has been shown in silence and it worked well that way.

I am sorry, I don't have any stills from the film for your wall show.

Sincerely yours

Alexander Hammid

Alexander Hammid
1 West 89,
New York 24,NY

March 24,1950

Dear John,

In haste I write you, after hearing a lot about your prsent work, but not finding your new address, and when finding, it, losing it again. But I've got it for good now.

Elwood Decker wrote me of your proposition for raising some money for sound tracks. Right at this time I don't think I could evoke much response, but that is because the series has not started yet, and there is no core of people to appeal to. The film makers themselves are traditionally broke. Harry Smith is making a drawn-on-film for the series which is to be accompani by live jazz, and I've given him what help I could. But as far as I am personally concerned, I still have an outstanding bill at the lab. Its the same old story, isn't it?

I do wish we could show your tv films here on the series, but according to Decker, they present a problem of syncronization, without sound tracks. I concieved of the idea of having a short program of rejected television spots to consist of some of my one minute things(that everyone likes but nobody buys), some of Dorsey Alexander's, Keith Monroe's, and whoever else I can gather up. The group would probably not be over ten minutes in all, but by frankly giving it the above title - "A short series of rejected television spots" - I know that every person interested in buying television will flock to the showing. It is a paradox, but I'm sure that a vast number of people who hate the common television fare will be exceedingly interested in rejected works that are included as a part of Art in Cinema.

I'm planning this part of the program for the last night of the series - May 26, and, as I say, although it will in reality be only a very short section, it will add a spark of experimentalism and boldness.

Couldn't we work out ssomething? What could I do to help - outside of sending a check at this time. I can promise you some money after the series - but the bookeeper is very difficult before the ticket subscriptions start coming in.

John, let me know immediately -by special delivery, as I'm up against a printer's deadline of March 28! Tell me also if you know of any more rejected spots like this.

Best,

March 24,1950

Dear Amos,

I'm sorry that I received your letter just the day after I sent my request of urgency. As I mentioned, it is now not possible for me to put THIS DAY on any of the four programs at University of Cal., as not hearing from you, I had to go ahead and fix the final program for printing to meet an unforseen deadline. However, indications promise such a success of the university Art in Cinema that I think I shall collaborate with them next season for another series, at which time I would like to use not only THIS DAY, but other things on your lists. These showings have to consist of films already shown here at the museum so as not to run competition with myself, and to enable a vast audience with a vast turnover, the opportunity to see the cream of what's been shown at the San Francisco showings. I speak about it as if it is already an assured success - I hope it will be. But judging from the mass turnout for a small seperate program that was presented at International House last week, consisting of my own stuff, Metal's and some old Moholy-Nagy documentaries, it looks as if they really want to see these kind of films, and with great enthusiasm.

Yes, I want you to see my own films, as well as Metal's. They are still out on rental. I am pushing them as much as possible in order to get my money back on them. Indeed, Metal's sound track is not even paid for yet, and I have just cleaned up my own bill with the lab. The Moholy-Nagy films cost Art in Cinema nearly $300.00 for reducing them from 35mm to 16. It is very necessary for me to balance the books, or at least provide the Museum Board with indications that they will be balanced in the future through rentals. I paid for my own films. Art in Cinema paid for Metal's track and dupe print because he was broke. Its the same old round and round the Mulberry bush. Besides this, people with good ideas for films, but no money, are continually appreaching Art in Cinema for subsidies, thinking that we are a rich organization. We do what we can. I wish we could do more. There would really be an enormous amount of worth-while production around here if there was just more money.

The museum series for May is fitting together quite well, I think. I will probably have some new material for you, and will give you all the addresses when I'm more sure of the stuff. At this point nothing is completely settled.

I was very eager to get those films of Sucksdorff's that you are showing. I assume you got them through Rudy Carlson. I havn't been able to get a satisfactory answer from him, for some

reason. So unless he comes through with a satisfactory answer by next week, I'll have to let them go, but it will break my heart.

The only date that I could use GEOGRAPHY OF THE BODY, if it is not available for the 19th of May, is the playdate of May 26th. But I notice in your letter that you say it will be available after the 26th. It looks as if I will have to reserve it for next time.

As I said, my films are now in Chicago. They are due back next week, and if nothing comes up, I'll then send them on to you for preview.

I do have another film I'm working on - an experimental documentary of San Francisco. I'm taking most of the footage from a long film I shot for a television outfit two years ago, but which was never used. They have let me take the footage for reediting, and I think I can make something interesting out of. Certainly this city is wonderful documentary material, and I've never seen anything very good done on it. But I have no idea when this will be finished.

Most sincerely yours,

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 24, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Very many thanks for your letter of March 22.

The change of playdate for 1848 will be quite all right. It will be shipped along with ODD FELLOWS HALL.

I trust you will be hearing from Mr. Carlson very soon. If there is anything I can do, just let me know.

I called Mrs. Charlotte Guedenet of the French Cultural Services regarding your interest in the VAMPYRE study. She said she would write to you. If she does not do so, she is the personal whom you should contact.

All for now. With kindest personal regards.

Yours sincerely,

Rosalind

Rosalind Kossoff

RK/mf

The Mayan – 3049 W. 8th St.
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Sat. Mar. 25-50

Dear Mr. Stauffacher:-

Your "special delivery" just received – so I hasten to reply. ① The date Friday, May 5th is O.K. with me. ② I can easily reduce the time for my part to an hour at the maximum – either by reducing the number of the demonstrations – or by omitting the nature film – or both. I agree that two hours for one evening's program is the very maximum. ③ I need to give a practice – the more the better for me (as I am not yet used to this business of appearing as a public performer) + I need the practice. So one of the art cities would be fine. ④ I have plenty of black + white still photographs of my work which you may use. I have just sent off a group to the "City College" (I think it was) who wrote me that

they are getting up a travelling exhibit on the experimental film.

(5) Unless you need this material right away I will wait to show it again when I reach San Francisco - which will be not later than the 7th of April - perhaps earlier.

Are enclosing some "literature"?? on both the posters + the films - I don't believe I have said this before — if so forgive me for repeating myself -

Looking forward to seeing you in San Francisco - Jan —

Sincerely yours

Jim Davis

NATIONAL FILM BOARD

CANADA

400 West Madison Street,
Chicago 6, Illinois,
May 25, 1950.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

This will acknowledge receipt of your letter of May 24th, inquiring about the availability of a 35mm print of BEGONE DULL CARE. We only have 16mm prints of this film and they are all booked up through the month of June, therefore it would be impossible for us to make a booking for June 8th. We trust you will be able to obtain a print from the University of Washington. Our representative, Mr. Wm. M. Dennis, 2506½ West 7th Street, Los Angeles 5, has a print in his Library. You might be able to rent his print.

Yours very truly,

Genevieve Murray

GM. NATIONAL FILM BOARD OF CANADA.

March 25,1950

Christopher Young
West Cornwall, Conn.

Dear Mr. Young,

There's been some changes necessary on my schedule, and I find that I have had to shift the showing of OBJECT LESSON from June 8th to May 2. Is this okay? As you said, the 35mm. print would be much better, but if it is not available for the 2nd of May, then the 16mm will have to do. I appreciate your offering the 35mm print for the same price as the 16mm. As it turned out, most of the stuff I have finally booked had to be in 35mm., and consequently about twice as expensive. So I do appreciate your rate of $10.00.

I'll send you any publicity there is.

Hope to see OBJECT LESSON #2 one of these days.

Sincerely yours,

Frank Stauffacher

March 25,1950

Symon Gould
The Film Guild
117 West 48th St.
New York 19,N.Y.

Dear Mr Gould,

Thank you most kindly for your letter of March 1, offering to look up those old avant-garde titles that you have in your vaults, for the fee of $25.00. I am thoroughly interested in this matter, and will send you a check for that amount after I have cleared away the confusing details connected with presenting two series of experimental films, one here, and one at the University of California, to run in May. I see there is not at all time to determine what you have that would go on those series, so it must wait for the next series of showings.

In the meanwhile, if you have time, I'd appreciate a cursory list of the titles that you think you might have available, and also, what kind of arrangements could be made for renting them from you. Of course if it entails an enormous amount of dupe printing expense, we would have to discuss it very carefully with you. But I am so interested in the subject that I would be willing to meet you more than halfway, or discuss any proposition you might have, in order to make them available for our showing.

Most sincerely yours,

Frank Stauffacher

March 25,1950

Maxine Davis
United Productions of America
4440 West Olive Ave.
Burbank, Calif.

Dear Miss Davis,

Thank you very much for your letter of March 15 in reply to my request for a showing of FLAT HATTING.

I find that it has been necessary for me to change the date of showing from May 23, to June 20th. I trust that this change can be made.

The film will be shown as part of a four program series, and paid admissions are not allowed for this series. I will also take good care of the print, and return it to you immediately. We do appreciate your help and courtesy.

Most Sincerely yours,

Frank Stauffacher

March 25,1950

William Geha
California College of Arts and Crafts
Broadway at College Ave.
Oakland 18, Calif.

Dear Mr. Geha,

Please excuse my long delay in answering your letter of Feb. 9. I've been dealing with the confusing details of getting together another Art in Cinema series here at the museum for May, and another series to consist of other films for the University of California Extension to run in May and June. And as you know, digging up these out-of-the-way films is not an easy task.

We do have here, for rental, a rather interesting program of experimental films, besides the Moholy-Nagy films, as follows: META by Robert Howard; SUITE #2 By Hal McCormick; COLOR by Martin Metal; FORM EVOLUTION by Martin Metal; ZIGZAG and SAUSALITO, both by myself. I'm enclosing a partial program note for your information. From time to time we have other titles. INTROSPECTION, for example, is available as part of the program when a print of it is in town. Often the owner of the film has it out on rental, and besides, the distribution rights are held by Cinema 16, in N.Y.

Cinema 16, 59 Park Ave., New York 10,N.Y., has a number of interesting experimental films for rental, including the Whitney Brothers'work. A.F.Films, Inc., 1600 Broadway, New York 19, is distributing the film by Denver Sutton and Leonard Tregillus. If you contact these outfits, I would appreciate your mentioning that I told you about them, as we are all trying to create a chain of information on these experimental items.

Thank you very much for your interest, and I will be happy to help you further in any way.

Most sincerely yours,

Frank Stauffacher

March 25,1950

Mrs. I.A.Pinsky
The St.Paul Film Society
1323 Portland Ave.
St. Paul, Minn.

Dear Mrs. Pinsky,

Thank you for your letter of Feb.16, and please excuse my long tardiness in answering. I have been in the midst of all the confusing details connected with arranging a new series of films for the museum in May, and a series of other films for the University of California, and you probably know how difficult it is to dig up these out-of-the-way items.

We do have a number of films here at the Museum for rental, and together they make one interesting program. But they consist of experimental films only. I am enclosing a program note for your information. All of those titles mentioned, and with the addition of Moholy-Nagy's BLACK, WHITE AND GRAY, rent as a unit for $35.00.

In general, I would recommanddthat you write to the Saturday Review of Literature, and ask them for their complete list of available 16mm. films. They publish a catalogue of films and film sources; most of them are excellent information films. For more experimental films, Cinema16, 59 Park Ave.,N.Y.16, and A.F.Films, Inc.1600 Broadway, N.Y.19, have some interesting things. And then, of course, there is the Museum of Modern Art Film Library.

Our programs are made up of films from a great many obscure sources, and also, from those sources mentioned above. At this time it would take me pages to list the various sources and peculiar conditions of them all; I am contemplating the printing of a source list, however, as we do get many requests, and we would be more than willing to pass on whatever information we do find, but the task of answering each letter in detail would be too much. However, those above sources are really quite rich in material. The Magazine of Art also published a source list of films on art.

Best of luck to your film ventures,

Sincerely yours,

Frank Stauffacher

March 25,1950

Genevieve Murray
National Film Board of Canadda
400 West Madison St.
Chicago 6, Ill.

Dear Miss Murray,

Thank you very much for your letter of March 21. As I stated in my letter of March 23, I would like to book the a available experimental short by McLaren, LOOPS, for showing on the 19th of May, if possible. I had pfeviously said the 12th, but find it better on the later date. However, if it is not available on the 19th, then the 12th is okay.

I take it that this is a 16mm print of LOOPS. As for BEGONE DULL CARE, I was able to book it from the Instructional Materials Center at the University of Washington, as I found myself faced with a deadline.

Thanks very much, again.

Sincerely yours,

Frank Stauffacher

March 25,1950

Al Shmitken
Warner Bros. Pictures Distributing Corp.
215 Golden Gate Ave.
San Francisco, Calif.

Dear Mr. Shmitken,

This is to follow up our telephone conversation of a couple of weeks ago at which time you said that we could show the short JAMMIN THE BLUES at the University of California, on the playdate of May 2, one showing, for a rental fee of $15.00.

We do appreciate your courtesy in this,as well as on previous occasions. If there is any change in the above conditions, I would appreciate knowing it right away in order to make a substitute.

Most sincerely yours,

Frank Stauffacher

P.S. I assume that I can pick the film up at your office just before the showing.

March 27,1950

Dorothy Townsend
Film Rental Department
Brandon Films, Inc.
1700 Broadway,N.Y.

Dear Miss Townsend,

Thank you for so satisfactorily adjusting my change in booking FARREBIQUE. I do appreciate it. Your request for sending it on via air express prepaid to Bennington College has been noted and will, of course, be promptly taken care of.

In regard to my booking from you the unit program #33 "The Great North", I find it has been necessary for me to change that playdate also, from May 5, to May 19. If you can't take care of that change, I could probably get WIND FROM THE WEST locally from Association Films. But I assume this is not too difficult to change. This series has been extraordinarily troublesome to make final confirmations, but these adjustments are the final ones.

Sincerely yours,

Frank Stauffacher

4005 - 15th Ave., Apt. 703
Seattle 5, Washington

March 27, 1950

Dear Frank:

We have changed the bookings for you - it will be DRIFTERS on May 19th. You will receive it from Miss Mahood, Los Angeles County Museum, Exposition Park, Los Angeles, California after their show on the 5th. If you don't receive it within a reasonable time after the 5th contact her. I have cancelled THE RAIDER - will try and bring it with me in June as I think you would enjoy it but there is no point paying for it if you don't have to.

Thank you for Paul Ballard's address - he certainly sounds like an interesting person and a helpful one. I would like to meet him some time.

I enclose our program forthe Henry Gallery for the current Quarter.

Did you ever see MARIA CANDELARIA - sometimes called PORTRAIT OF MARIA. Made in Mexico with Delores Del Rio. We are showing it on the campus tomorrow night in its original version with no English captions. I saw it at a local theatre a year ago and think it is one of the finest films ever made. It may have played at one of the Mexican theatres in San Francisco - you might watch for it if you haven't seen it--it's worth it.

Today starts the new Quarter - so I am as one on another planet for the next ten weeks - and after that San Francisco.

Do write and let me know how things develop - and be sure and let me know if there is anything we can do to help out. Still no word from Ottawa - I wrote to Chicago on another matter and they tell me Margaret Carter is in Ottawa - perhaps they can thrash it out when she is there as she was probably there when my letter arrived. I'll let you know the minute I hear anything.

Regards and write when you have time,

Barbara

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AIRMAIL -SPECIAL DELIVERY

March 27, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher:

We are in receipt of your letter of March 23rd, which we received today, wherein you requested information concerning one reel comedies for a series of film showings arranged for the month of May.

The following films you listed are two reelers and we regret they are not open at this writing for the dates you listed:

May 15: DITTO (Buster Keaton) withdrawn from our library
BLUE BLAZES (Buster Keaton)

May 12: TARS AND STRIPES (Buster Keaton)
EYES HAVE IT (Ben Turpin)
IDLE EYES (Ben Turpin) withdrawn from our library

May 19: TIMID YOUNG MAN (Buster Keaton)
JAIL BAIT (Buster Keaton)

May 26: FARMER'S FATAL FOLLY (Moran & Mack -not a Buster Keaton)

We suggest you try our Los Angeles Office located at 2408 West 7th Street to see if they can supply any of the above films. If they can't fill your request perhaps you would like us to recommend films of the same type which are open for your dates.

Assuring you of our cooperation at all times, we are

Very truly yours,

IDEAL PICTURES CORP.

H. C. Laatz

gb

March 28, 1950

San Francisco Museum of Art
Civic Center,
San Francisco 2, Calif.

Attention: Frank Stauffacher

Dear Sir:

On behalf of Mr. Robert Ortlieb and myself, let me thank you for your interest in our film as a part of your forthcoming series, "Art In Cinema". Mr. Decker's recommendation is highly appreaciated.

I must inform you that, at present, the film cannot be released. Mr. Orlieb and I were strictly experimenters in the medium and laboring under a highly restricted budget. As a result the film is on 8mm size and the score must be played separately on a recorder. Obviously such an arrangement demands a familiarity of the material for such a large public gathering.

Due to your recent communication, however, and continued interest by other groups, the film is now in the process of being reproduced on 16mm with sound track. When and if these plans are successfully executed, I shall promptly notify you so that it may be included in your proposed program. Rental information will be forthcoming with the announcement of it's completion.

Of the film itself, I might say that it was an effort to make use of solid objects moving in a three-dimensional space, with an eye to design, contrast, movement and countermovement, all in general coordination with a musical score by Gustav Holst. Literal significance has been avoided, other than an impression of general conflict of elements. It has been shown several times publicly with gratifying results to Mr. Ortlieb and myself.

We sincerly hope that the film processing will be completed in time for you to have a private review before adding it to your program, and until then

Sincerely

Curtis S. Opliger

Curtis S. Opliger
316-B East Kelso
Ingelwood, Calif.

NATIONAL FILM BOARD

CANADA

O T T A W A

March 28, 1950

Miss Barbara Kennedy
Instructional Materials Center
University of Washington
Seattle 5, Wash.

Dear Barbara:

Rush and emergency is right! We have had a Conference the last week, starting March 20, and ending March 25, with Margaret and Janet and all, and I simply have not had a second to answer your letter.

In connection with your request for the McLaren films for Frank Stauffacher, I am sending down to Margaret prints of STARS AND STRIPES, DOTS AND LOOPS, and BEGONE DULL CARE, which you can obtain through her. However, prints of BOOGIE DOODLE will probably not be ready for some time and WORKSHOP EXPERIMENTS IN ANIMATED SOUND is not being distributed in the United States, except for special screenings arranged from Ottawa. However, I will bring up the matter of sending WORKSHOP EXPERIMENTS to Mr. Stauffacher and will be able to give you an answer some time later. However, it seems to me that the best thing to do is to have a definite programme arranged and we can assure you that prints of BEGONE DULL CARE, DOTS, LOOPS, and STARS AND STRIPES will be in the United States before May. Would you please make your bookings of them with Margaret Carter, as I cannot let you know from here whether her prints will be free.

I have been promising to write to you and never ever having a moment for it. Surely things will become less hectic soon, and I can tell you of the changes and new developments that have been occurring.

Yours sincerely,

Betty

Betty Zimmerman
U.S. Distribution

BZ:RG c.c. Margaret Carter

THE FILM GUILD

FOUNDED 1923

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March 30, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Cal.

My dear Mr. Stauffacher:

We have your letter of March 25 in answer to our letter of March 1. I do not have the titles of the films at hand but as I explained to you I could not undertake necessary research unless we had your remittance of $25 because I am too busy in my field of rare books to give any personal time and the r eason I am requesting $25 is so that I can engage the services of someone to run the whole matter down to earth. I am quite sure that something definite will result.

As regards printing expense I do not think that will be necessary because if I run down the volumes I can make arrangements to sell them for you perhaps at storage costs and you can then rent them out and retrieve your investment plus.

Very truly yours,

Symon Gould
THE FILM GUILD

SG/h

immensely

March 30, 1958

Dear Frank:

I am sorry that I have had to take so long in acknowledging your letter of March 4, but I have had several writing assignments to tie me up. One, by the way, is an experimental film article for the SATURDAY REVIEW OF LITERATURE. I hope it meets with your approval, if you get to see it. Incidentally, while I think of it, let me give you here my home address, the safest place for future correspondence. It's 370 First Avenue, Apt. 3H, New York 10. That's because I frankly don't know how much longer we are going to have a school - or, shall I say, how much longer the school will have me. I am completely pleased with my department. I think we have a wonderful staff, and the students have an unparalleled opportunity to learn film making. But the school itself is a mess, dominated by a self-willed, ambitious man who is far less concerned with the welfare of the students - or even of the school itself - than he is with his own productions. As long as he can make theatre, he disregards all costs, financial or in morale. I confess, I shall be quite surprised if we are not completely bankrupt by the end of this semester. I certainly don't see how we can expect to open in the Fall. And I at least don't want to go through the same kind of harrassment for another year. Chalk it up to experience.

Let me get right to your letter and see what I can answer. Rudy Carlson, who arranged the Sucksdorff deal with Fox, has two very nice ones on 16mm, THE DIVIDED WORLD and VALLEY OF DREAMS. While 16mm doesn't do full justice to the quality of Sucksdorff's camera work, and the English narration that Carlson has seen fit to add was for me harshly discordant with the general tone of the films themselves, still they are worth showing. DIVIDED WORLD is perhaps the more typical Sucksdorff of the two. VALLEY OF DREAMS is very Flaherty-ish. You can write Rudolph Carlson at 723 Seventh Avenue, New York 19. Incidentally, Cinema 16 used both of them on a recent program and they were very well received.

Burnford's STORM WARNING used to be listed in the H. W. Wilson EDUCATIONAL FILM GUIDE - through Teaching Film Custodians, as I recall. I don't have a copy here, though, but most libraries do stock it... MICHAELANGELO you can forget about for awhile. The fact that United Artists has taken it for national distribution means that it won't be on 16 for several years... I can only suggest that you write Athena Films again on THE QUIET ONE. It's Milton Perlman, and he does have it. William Levitt of Film Documents, Inc., the producers of the film, might be able to give an assist if you find one is needed. The address: 208 E. 72nd St., New York City.

New pictures? There is one in the works that might interest you, a picture that Lew Jacobs and Paul Falkenberg are doing together for A.-F. Films. It uses the 1848 technique on Lincoln and the Gettysburg address. Miss Kossoff expects to have that ready to go by the end of May... A program of art films might be a good idea, if you haven't used one already. The Museum has VAN GOGH, STONE WONDERS OF NAUMBURG, VAN EYCK, MEMLING and the Italian films by Emmer and Gras - to which could be added the numerous, if less good, films on artists that have been cropping up all over the place in the past year or two... Have you thought of rounding up some of the better TV commercials as examples of applied experimental film work? I am beginning to think that just about the best creative activity in all television goes into these... And you must get the new MacLaren BEGONE, DULL CARE from the National Film Board of Canada. It's terrifically stimulating and much looser than anything he has done before... Paul Falkenberg's A TIME FOR BACH (A.-F. Films) might also find a place on your programs this coming year. Have you ever done an all-music program, a program made up of music films only? I think there are enough good ones around to make it possible... Another picture that fits not too uncomfortably into the "experimental" category is Julian Roffman's HYDE PARK (Official Films), an attempt to convey the life and spirit of Roosevelt through the objects that surrounded him in his home. A heavy, over-arty commentary detracts from the total effect, but it <u>is</u> worth seeing.

As you guessed, the Television idea did fall through. You were wonderful, and Amos Vogel and Rosalind Kossoff were both helpful, but some of the people - Curtis Harrington, for example - took months before they even acknowledged a letter. The problems of getting films and looking at them on "system," the further question of music clearance on some became too difficult. The TV people will just have to go on building their own programs, I'm afraid... If I can help you at all at any time, you know you have only to write me again.

Sincerely,

Arthur

Brandon Films
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1700 BROADWAY • NEW YORK 19, N. Y.
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FILM CLASSICS

March 30, 1950

AIRMAIL-SPECIAL
DELIVERY

Mr. Frank Stuaffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thanks for your letter of March 27. We are sorry to inform you that Unit Program #33, THE GREAT NORTH, is not available on May 19. We are referring your letter to our Midwest office, Film Center, Inc., 64 West Randolph Street, Chicago, Illinois as they have a print of this unit. We are asking the Film Center to confirm directly to you.

We look forward to being of service to you again.

Sincerely yours,

BRANDON FILM, INC.

Dorothy Townsend

Dorothy Townsend
Film Booking Department

DT:LMcG
cc: Willard Morrison

March 31,1950

Ruth Cornfield
Head of Distribution
Franco-American Audio-Visual Distribution Center, Inc.
934 Fifth Ave.
New York 21, N.Y.

Dear Miss Cornfield,

Thank you for your reply of March 25 in regard to my request for a booking of the film VAMPIRE by Jean Painleve. I would like to show the film on the date of May 19.

Most sincerely yours,

Frank Stauffacher

March 31, 1950

Dear Curtis,

Thanks for your letter of the 19th. I would have answered it sooner, but there were printer's deadlines for both this series and the one at UC, and I just had to get what I could down in black and white, confirmed.

Which means, I suppose, that we won't be able to include PUCE MOMENT. I didn't even bring the question up to the bookeeper, about getting out enough to make a dupe of it before Kenneth left - knowing how difficult such a request is on short notice, and knowing also that I have been doing just that for some other films, such as Metal's, and the reduction for the Moholy-Nagy things.

It was necessary to get the bulletin out with the first of April mailing. The deadline came upon me all of a sudden. The films I've scheduled are the best I could do. And of course, right after they are printed - the very next day - I get changes and confirmations on other things. For instance, I have two other Sucksdorff films to be added. Etc.

If your AT THE EDGE is finished, and you'd like to give it a showing on this series, I'd be glad to include it. It would not make a perceptible difference in the schedule if it is only five minutes. But perhaps you'd rather wait until the title itself appears printed as part of the series.

My films are all still in Chicago, as well as Metal's, and a few other things. Frankly, I am renting them out as fast as I can in order to compensate for the large expense of their production. I am renting both of mine, Metal's, four Moholy-Nagy films, McCormick's, Arledge's, and Howard's,all as a unit program. I have to do this in order to show a justification for spending so much money (Art in Cinema's money) for reductions, etc. But you are certainly welcome to use my own films aon your rental program also. I only have one print of each right now. I'm not interested in setting up a fental library, as such; I just wish to put back in the fund, as fast as possible, enough money to operate on for this coming series.

Peterson is in Seattle, and no word from him.(He's working in 35mm.) Broughton won't have his film this time. I have another one of my own in progress, but it won't be ready either. I heard from a friend in N.Y. that Symon Gould bears some investigation before giving him $25.00 cart blanche.

Best,

March 31, 1950

Rudolph Carlson
723 Seventh Ave.
New York 19, N.Y.

Dear Mr. Carlson,

Thank you for your telegram of the 29th. I am happy to know that I will be able to include VALLEY OF DREAMS and A DIVIDED WORLD on the May Series of films.

I would like to book them for the 19th of May. The series runs on the 5th, 12th, 19th and the 26th. If those two films are not available for the 19th, then any of those other dates are okay; I would prefer, however, the 19th, as it would entail making changes in my other bookings, if one of the other dates are used.

Let me know what you would require as rental fee for the two films.

Again, thank you most kindly for your prompt reply. I'll await word from you for confirmation and rental figure.

Most sincerely yours,

Frank Stauffacher

March 31,1950

Ideal Pictures
2408 West 7th Street
Los Angeles, Calif.

Gentlemen:

Your Chicago office advised me to contact you in regard to booking the following titles:

BLUE BLAZES Buster Keaton
JAIL BAIT Buster Keaton
EYES HAVE IT Ben Turpin

..for the dates of May 5, May 12, May 26. The sequence does not matter. I am trying to find either a Keaton or a Turpin one or two-reeler, one on each of those playdates. If those titles are not available, and you do have other Keatons or Turpins, I would most sincerely appreciate hearing from you.

Yours very truly,

Frank Stauffacher

March 31,1950

Dear Arthur,

Thank you so much for your letter. I did contact Rudy Carlson about the Sucksdorff films some weeks ago, but not in time to include DIVIDED WORLD and VALLEY OF DREAMS on the printed announcement (which I'm enclosing). But we'll have them, nevertheless. I was interested in your remarks about the English commentary. The only 16mm. film by Sucksdorff that I've seen has been WIND FROM THE WEST, and I do agree the commentary makes it a much more pedestrian and "informational" film, than a pure piece of camera poetry. I ran it with the sound off, the second time, and simply put Sibelius's Seventh with it. It was beautiful, and I was amazed how destructive is all that talk. I saw his RHYTHM OF THE CITY in a local theatre, as a short, and that was very impressive. Not a human voice in it.

I'm answering your letter right away because of your suggestion about the experimental Tv shorts. It is exactly what I had in mind, and I do believe I've gathered together a really interesting, if not "hard-selling" group of spots. The reaction to that title - "Rejected television spots" - is very gratifying. Of course every one who has anything active to do with television will want to come and see just what they rejected.

I'm in a terrible snag, however, with my booking of THE QUIET ONE. I thought it would be the same case as last series where, after waiting for ages for the appearance of FARREBIQUE in local houses, I got it on 16mm., and finally showed it for the first (and only) time in S.F. I thought that would be the case with THE QUIET ONE, since it ran in L.A. early last year, and the Western chain who books that sort of thing do not seem interested in anything but highly exploitable foriegn films. Just after I recieved confirmation, and included the film in the announcement, with the "first showing locally" remark, I understand it will open next week at the house of a new chain. It is highly embarrassing, of course. We will now show it when it is old stuff - unless the series as a whole has enough pulling power to cause our following to wait. I don't like this business of getting into competition with the commercial houses at all, since I am trying to present an entirely different kind of item.

Thanks for your other numerous suggestions. If another series is in the offing, I will certainly look into those titles

that you mentioned. I've been thinking that there is such an enormous amount of good purely documentary material available that a very rich series could be organized on that basis entirely.

The Dramatic Workshop seems like an unparalleled place, indeed, in which a student can learn film making. I do hope it can continue on.

Again, thanks very much for your help, and best wishes to you.

Sincerely,

March 31,1950

Films Classics Exchange
1645 North LaBrea Ave.
Hollywood 28, Calif.

Gentlemen:

Thank you for your group of folders of available films from your library.

Please let me know at your earliest convenience whether or not I can book the following films on May 5, May 12, or May 26. - one one-reeler to a performance.

A TOTAL LOSS Ben Turpin
THE SODA JERK Buster Keaton
LOVE AT FIRST FLIGHT The Sennett Girls
LOVE AND BULLETS The Keystone Kops.

Let me know if there is available out of these tiles, three for the dates I mentioned. If you have any other Keaton one or two reelers, or Turpins, I'd be interested. But as my deadline is near, I'd appreciate y ur letting me know as soon as possible.

Sincerely yours,

Frank Stauffacher

The Mayan

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

Monday, Oct. 3. 50

Dear Mrs. Faulkner:-

Just a note to say that I am leaving here this morning Thurs. for San Francisco. I will be at the Drake-Wilshire Hotel — and will call you Friday morning.

Also - I am shipping to you all the films which I brought along; since you have already seen "Light Reflections" — you showed it last spring — we needn't bother about it. You can run thru the 3 short little films — & wait until I see you. Shipping them saves me the bother of carrying them — + I have enough already. Am looking fo -

To seeing you soon —

Sincerely yours

Jim Davis

4005 - 15th Ave., N. E. #703
Seattle 5, Wash.

April 3, 1950

Dear Frank:

At last - word from the Board. I enclose letter I received in reply.

You will note, that in spite of my telling her you were getting BEGONE DULL CARE from us she is sending it down. You might draw Miss Carter's attention to the fact that you don't need it - I specifically told them you did not need it from them.

As soon as she lets me know about WORKSHOP EXPERIMENTS I will let you know. But it seems that with the two they can let you have and the group from here you won't come off too badly.

We had our last film society show last night - so it's all over until next year now. I am surely looking forward to talking to you about it all.

Regards,

Barbara

CHRISTOPHER YOUNG WEST CORNWALL CONNECTICUT

April 6, 1950

Dear Mr Stauffacher:

As I still have but one 35 mm print of of OBJECT LESSON, I don't know whether I can spare it for May 2. If I can, I'll send it to you. The problem is not the date of May 2, but the two weeks or so that the film will be in transit going and coming from San Francisco. But in any case I shall get you the 16mm print for May 2.

Once again, any "blurbs" you can give me on OBJECT LESSON as the result of this or the previous showing would be much appreciated. I have a distributor for the film now. He is anxious to get press reviews (favorable, of course!) or any interesting comments by famous persons for publicity purposes. A statement from the San Francisco Museum of Art would be a great help.

Sincerely yours,

Christopher Young

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

April 7, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

This is bad news: the producers of the Italian art films have asked us to withdraw them from circulation and we are therefore forced to cancel your showings of RACCONTO DA UN AFFRESCO, GUERRIERI and IL CANTO DELLA CREATORE for May 2.

Please let us know as soon as possible if you have any other suggestions. In the meantime we will send you a credit memorandum in the amount of $18.

I hear that Jim Davies is out there now - if you see him please give him my best regards.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

Franco-American Audio-Visual Distribution Center, Inc.

Office: 934 Fifth Avenue
New York 21, N. Y.

REgent 7-9700

April 7, 1950

FADC - 1352

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I have booked you for the film VAMPIRE for May 19th. Unless I hear from you to the contrary you may expect shipment on that date.

Sincerely yours

Ruth Cornfield

Ruth Cornfield
Head of Distribution

RC/as

April 13,1950

Films Classics Exchange
1645 North La Brea Ave.
Hollywood 28, Calif.

Dear Mr. Tarbox,

Thank you for your letter of April 3, with the confirmation of the LOVE AND BULLETS for our date of May 5.

I was most interested in getting one or two reelers of Buster Keaton comedies, thus, the title you list, THE SODA JERK. If you could help me any further on this, I would be very grateful. However, I would like to book TOTAL LOSS for May 12.

From the list that you enclosed, I'd like to book the Chaplin IN THE PARK, for May 26, if it is impossible to have the above mentioned Keaton, or any other Keaton's.

Thank you very much for your cooperation.

Sincerely yours,

Frank Stauffacher

April 13, 1950

Dear Raymond,

I recieved your telephone message about putting on Weegee at Cal., but after inquiry I find that I can't get space on such short notice for an extra performance, and there just isn't any space the film series over there; besides, he couldn't very well appear on the film series because, it being a subscription, there wouldn't be enough to finance such a special deal. I'm sorry, but it looks like you will be the only opportunity for his appearance at this time.

At any rate, I hope to see you again soon on your return to S.F.

Thanks a lot.

Sincerely,

April 13,1950

Dear Miss Akermark,

Thanks for your notice of the withdrawal of the Italian art films. In their place I'd like to book the following, on 35mm., for the May 2 showing at University of Cal.:

1. BAMBINI IN CITTA

2. SURF AND SEAWEED (Steiner)

3. SLIPPERY JIM(Zeeca)
4. THE PUMPKIN RACE(Cohl) - providing that, being on 35mm., it might be possible to send just these two from the Three French Film Pioneers program. If they are spliced on with others, and they are free for May 2, then whatever would be the best way to rent them without renting the entire program. Could this be done?

Jim Davis is here in town,and plans to stay until at least May 5 when he is scheduled to give a demonstration on the sixth series. I enjoyed meeting him very much. I gave him your greetings, and he wishes me to convey his to you.

Thanks a lot for your cooperation, and if the above films are not available, I guess I'll have to try something else.

Most sincerely yours,

Frank Stauffacher

April 17, 1950

Dear Frank,

I am to teach a class for U.C. Extension Motion Picture as an Art (802AB). The class starts Thurs. May 25 7:30 P.M. Wheeler Hall. * Here is where you come in — On June 22 (Thurs. night) I plan to have a lecture, Critical History of the Experimental Film (with films to illustrate it). Why don't you come over and give the talk? I am hopefully awaiting your answer.

Clyde B. Smith is to talk on motion picture technique & production, George

Bardi will speak on Sound & the Doc. Film. Now be a good sort Frank & do it. It will be a splendid opportunity to practice your public speaking.

* additional information
class meets from 7:30–9:30
you will receive #5– to defray your expenses.
Please Let me know –

As you probably know, I have been sick for 5 weeks. That is the reason I haven't done any thinks about helping you to meet Charles Allen (Stanford Press). I am still in bed at present writing but feel fairly well.

I had a letter from him the day I landed in the hospital. He said that Mr. John La Plant, Art dept. Stanford University & he had a talk about experimental films & that Mr. La Plant "would be very interested in the possibility of scheduling an experimental film program at Stanford from time to time." " and probably could use a program or two beginning next fall."

You might write him or see him about it in regard to next semester (fall).

Best wishes for your two new programs — & your 2 selves

Ian Kathryn

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

April 17, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of April 13. We have reserved 35mm prints of the films you listed, including the two separate reels of the French Pioneer films.

Mr. Broughton came to see me this morning and we had a pleasant talk; I suggested another Italian one-reel film to him but he thought that I should confer with you before making any definite arrangements since the program may be too long with another reel. The film is called BARBONI; it was made in 1946 by young hopefuls (like BAMBINI). The photography is fine and the story - if one can call it a story - is about bums and tramps. It is in Italian and has no English titles. Good companion piece for BAMBINI. It is available on 35mm only. If you can not use it now perhaps you can have it later in the University series.

Please let us hear from you soon, since there is little time to complete contracts.

Best regards,

sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

April 18, 1950

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Frank:

Your new series looks very exciting. You are correct in balancing the comparative "trickle" of new experimental film production with some of the "classics", and to include some of the "imaginative documentaries" such as THE QUIET ONE. I don't know if you have seen WEST WIND, but beware of the sugary commentary, unless this is a new version. I also suggest that you look at ROUND TRIP IN MODERN ART before you show it.

Let me congratulate you on the printing job. If I was in San Francisco I would join.

I have enclosed my usual question sheet. I really need your help in this respect, as I may not be in New York during the summer months and may have to plan most of next fall's programs before the beginning of June. In view of this fact, very little time remains and I would very much appreciate your doing two things: 1) mail your answers back to me as soon as possible, perhaps within a week. 2) contact the individual artists, if you possibly can and find out if they can send me a print for a one day preview (we pay transportation) before your series starts, i.e., immediately. Needless to say, I would be responsible for the safety of the prints so that they can even send whatever print you intend to use for your showing. Irealize that this imposes a burden on you, but would appreciate your help to whatever extent possible.

I have some other plans concerning next fall, which I will discuss with you at a later date.

With best regards,

Very sincerely yours,

AV:MG

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

April 18, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

James just phoned and advised that you wanted descriptive material on our latest films. Enclosed herewith are descriptive sheets on A TIME FOR BACH and UNDERSTANDING CHILDREN'S DRAWINGS. Printed material on FRANKLIN WATKINS and MASK is not yet ready and I am therefore enclosing a short typewritten description on them.

With kindest personal regards.

Yours sincerely,

Rosalind

Rosalind Kossoff

RK/mf
Encl.

FROM: A.F. FILMS, INC.
1600 Broadway
New York 19, New York

FRANKLIN WATKINS

This new film is about one of America's leading artists, best known for his paintings "Suicide in Costume" and "The Fireeater" as well as for his many portraits. Two related themes are spun into the fabric of this film: the development and meaning of a portrait of Justice Owen J. Roberts and two large mural decorations painted over a period of several years for Henry P. McIlhenny. Essentially, however, the film is about the slow growth of an artist reaching out for values who puts the stamp of his spirit on everything he touches. Produced by E. M. Benson for the Philadelphia Museum of Art.

30 min., color and B/W - Rental $15.00

MASK

An experimental film portraying the experiences of a girl who encounters disappointments in the world around her and is finally forced to assume a mask of indifference. This film (a choreography of experiences) tells its story in a direct warm and sensitive manner, relating simply in seven sequences the frustrating experiences with which the heroine is unable to cope - and as a last alternative, accepts as a protective shell - a mask - a shield against having endured unhappiness. This a "first" film produced by Claire Rabe, is a purely visual presentation without narration, sound or titles depending throughout on pantomine and dance movements to illustrate the psychology theme of the film.

20 min., B/W - Rental $7.50

Audio Film Center
formerly Wallace Films
290 SEVENTH AVENUE • SAN FRANCISCO 18, CAL. • SKYLINE 1-3615

April 19, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
City

Dear Mr. Stauffacher:

We have confirmation today on bookings for two dates, Buster Keaton shorts:

May 12th JAIL BAIT, 2 reels, about 20 minutes, $3.30
19th THREE MEN ON A LIMB, 2 reels, about 20 minutes, $3.30

Both will come from Ideal Pictures, presumably from Los Angeles.

They were unable to provide one for May 5th. We have a 2-reel Chaplin of ancient vintage here, THE PAWNSHOP, 20 minutes, $3.00, and can book this for 5/5 if you wish.

Cordially,

WALLACE FILMS

J.A.Wallace

Ford

April 19,1950

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd St.
New York 19,N.Y.

Dear Miss Akermark,

Thank you so much for being able to mend the gap of the Italian art films with the very substitutes that I requested! I would like to show the BARBONI that you suggested along with those others on May 2, and I appreciate your letting me have this.

Thanks also to Miss deRosa for her very prompt return on the stills.

Yours most sincerely,

Frank Stauffacher

April 20,1950

Amos Vogel
Cinema 16, Inc.
59 Park Ave.
New York 16,N.Y.

Dear Amos,

I will do what I can to get those films to you before June for your preview, but I can't guarantee the results insofar as actually getting them to you is concerned. Starting in the first of May I will be submerged in a sea of film showings - the one for the University will be almost all 35mm. - and it may be that we will run the series here at the Museum twice a week instead of once as the advance ticket sales have been so heavy and as yet have issued no newspaper publicity, nor have I put up my usual wall show of stills. However I'll do what I can. One thing for sure - I'll send you a 1600 ft. reel containing a short handpainted abstraction by Denver Sutton, ZIGZAG, SAUSALITO, and FORM EVOLUTION, all sound films spliced together, for your preview regarding your Fall series. Right at the moment this reel is out on rental. When it comes back it goes to Cranbrook Academy Michigan for a showing, and I'll have them send it on to you.

Yes, that sugary commentary on WEST WIND is quite repulsive, but I found that it holds together beautifully as camera poetry alone, without commentary, so in experimenting with it I shut off the sound and played the Sibelius Seventh Symphony with it. It works very well. Since the printing, Rudy Carlson has confirmed letting me show the other two Sucksdorff's that you also showed - VALLEY OF DREAMS and DIVIDED WORLD.

There is only one sour note in my sixth series. After making a great effort to find out the commercial status of THE QUIET ONE in connection with local theatres, and finding out it would not be shown this Spring, I was so bold as to announce it as first local showing on the series. Now one theatre of a bastard chain will show it before my date. It is embarrassing.

But can't be helped.

Best regards,

Frank Stauffacher

April 20,1950

Charles H. Tarbox
Film Classic Exchange
1645 North LaBrea
Hollywood 28, Calif.

Dear Mr. Tarbox,

I'm sorry to be so apparently confused on final confirmation of my dates. IN THE PARK is definitely okay for May 26, but I need a title for May 5. Would it be possible to move TOTAL LOSS from May 12 to May 5? inasmuch as I do not need it on the 12th. If this can't be moved, then could I have your original suggestion in your first letter of April 3, for LOVE AND BULLETS on May 5. Your confirmation and invoice list TOTAL LOSS and IN THE PARK only.

Thank you very much for your courtesy and help.

Sincerely yours,

Frank Stauffacher

GRanite 4255

FILM CLASSIC EXCHANGE
1645 NORTH LA BREA
HOLLYWOOD 28, CALIFORNIA

April 26 I950

Mr Frank Stauffacher
San Francisco Museum of Art
San Francisco Cal

Dear Mr Stauffacher :-

In reply to your letter of the 20th, there is a conflict between that letter and yours of the I3th.

We are therefore sending both A TOTAL LOSS and LOVE AND BULLETS for May 5th with the understanding you will remit only for the one used. Ifyou desire the other film for May I2th you may hold it over and use it then or you may return both comedies.

IN THE PARK is definite for May 26th.

I prefer to have two comedies " take the trip" rather than to disappoint you on one that you expect. However shipment is open account and we will expect to be paid only for the date or dates that you actually do use.

If you will look back at your letter of the I3th, you asked us for comedies for 3 separate dates May 5, I2 and 26. In my letter of the 3rd, I confirmed LOVE AND BULLETS for May 5th and same is entered accordingly in our records. It was not duplicated again on the confirmation send on the I8th covering the other two titles.

I grant this is confusing but we mean well here and since I am uncertain of an exchange of letters before shipping date, I am doing as outlined in this letter which I trust will meet with your full approval.

You may be interested in enclosed.

Cordially,

FILM CLASSIC EXCHANGE

by

1

16MM SILENT COMEDIES

EARLY ONE REEL COMEDIES

Production Dates about 1914 - 1915

SHANGHAIED Charlie Chaplin

AUNTIES PORTRAIT Mr and Mrs Sidney Drew (also 8mm)

CABMAN KATE Kate Price (also 8mm)

CRIME WAVE Billy Ritchie (Chaplin Imitator) (also 16mm sound)

THE LOCKET John Bunny Flora Finch Leah Baird (also 8mm)

LOVE AND BULLETS Charlie Murray Fatty Arbuckle Keystone Kops

THE LOVE RIOT Marie Dressler (also 16mm sound)

POOR RICH CLEANERS Bud Duncan Dot Farley

THE PROFESSORS ROMANCE Mr and Mrs Sidney Drew (also 8mm)

POLISHING UP John Bunny (also 8mm)

SNOOKEES FLIRTATION Ford Sterling (also 8mm)

UNUSUAL HONEYMOON Flora Finch (also 8mm)

WANTED A NURSE Mr and Mrs Sidney Drew (also 8mm)

IN THE PARK Charlie Chaplin

LATER ONE REEL COMEDIES

Production dates 1920 to 1930

OFF HIS TROLLEY Ralph Graves Alice Day Billy Bevan (Sennett)

THE LION AND THE SOUSE Vernon Dent Andy Clyde (Sennett)

THE IRON NAG Billy Bevan (Sennett)

CLUNKED ON THE CORNER Vernon Dent Johnny Burke

GIDDAP Andy Clyde Billy Bevan Madeline Hurlock (Sennett)

SEA DOGS TALE Vernon Dent Billy Bevan Andy Clyde (Sennett)

SKYLARKING Kewpie Morgan Harry Gribbon Alberta Vaughn (Sennett)

A DOZEN SOCKS Alice Day (Sennett)

MONKEY BUSINESS Our Gang

DOG DAYS Our Gang

Sale price for the above $ 18.00 per reel
8mm prints (if available) $ 6.00 each

Rental rate $ 3.00 per reel per day

Old Time Silent Comedies

Two Reelers

JOHN BUNNY in HEARTS AND DIAMONDS with Brooklyn Dodgers of 1914

MACK SWAIN in COWBOY AMBROSE

WALLACE BEERY in A CLEVER DUMMY with Ben Turpin and Chester Conklin

BEN TURPIN in A TOTAL LOSS

LARRY SEMON in THE SAWMILL with Oliver Hardy

OUR GANG in SHIVERING SPOOKS

CAROL LOMBARD in THE CAMPUS VAMP with the Sennett Girls

LAUREL AND HARDY in LOVE EM AND WEEP

SENNETT GIRLS in LOVE AT FIRST FLIGHT

HARRY GRIBBON in HALF BACK OF NOTRE DAME

Old Time Silent Comedies

One Reelers

JOHN BUNNY in POLISHING UP

FLORA FINCH in UNUSUAL HONEYMOON

MR. AND MRS. SIDNEY DREW in WANTED A NURSE

FORD STERLING in SNOOKEES FLIRTATION

KATE PRICE in CABMAN KATE

KEYSTONE KOPS in LOVE AND BULLETS

BUD DUNCAN in POOR RICH CLEANERS

BILLY RITCHIE in CRIME WAVE

MARIE DRESSLER in LOVE RIOT

OUR GANG in MONKEY BUSINESS

ANDY CLYDE in GIDDAP

RALPH GRAVES in OFF HIS TROLLEY

ALICE DAY in A DOZEN SOCKS

BILLY BEVAN in A SEA DOGS TALE

Old Time Drama

EARLY OKLAHOMA One reel

GANGSTERS AND THE GIRL Two reels

FILM CLASSIC EXCHANGE
1645 NORTH LaBREA AVENUE
HOLLYWOOD 28, CALIFORNIA

Section 34.66 P.L.&R.

Silent Features

The Primrose Path - - CLARA BOW

Sweet Allyssum - TYRONE POWER, SR.

The Man from the Beyond - Houdini

Tillie Wakes Up - - MARIE DRESSLER

Six Feet Four - - WILLIAM RUSSELL

Behind The Front - WALLACE BEERY

Charlie Chaplin Classics

★ ★ ★ ★

WE BELIEVE that many of our customers will want to again pay tribute to the art of Charlie Chaplin by showing again some of the early Charlie Chaplin masterpieces which made him famous and gained for the motion picture its early recognition as an art form.

The genius of Charlie Chaplin – is apparent in these early Charlie Chaplin classics. While the technical facilities of the early movie days do not compare with modern advantages, the interest in these early films is universal.

Book a program of CHARLIE CHAPLIN CLASSICS or include one of the early CHARLIE CHAPLINS on a complete OLD TIME MOVIE PROGRAM with our many other OLD TIME MOVIES of stars of by gone days.

★ ★ ★ ★

Film Classic Exchange

1645 NORTH LaBREA AVENUE
HOLLYWOOD 28, CALIFORNIA

Two Reel Chaplin Classics

HIS NEW JOB
HIS NIGHT OUT
IN THE BANK
THE PAPER HANGER (Work)
THE TRAMP
A NIGHT AT THE SHOW
TRIPLE TROUBLE
THE CHAMPION

One Reel Chaplin Classics

THE BOXER
BUSTED HEARTS
CAUGHT IN THE RAIN
IN THE PARK
SHANGHAIED
HE LOVED HER SO
HIS PREHISTORIC PAST
HIS TRYSTING PLACES
THE PROPERTY MAN
LAUGHING GAS
FACE ON THE BARROOM FLOOR
THE NEW JANITOR
THE ROUNDERS
WHEN YOU'RE MARRIED

Feature Productions

TYRONE POWER SENIOR in "SWEET ALLYSSUM"
CLARA BOW in "THE PRIMROSE PATH"
MARIE DRESSLER in "TILLIE WAKES UP"
WALLACE BEERY in "BEHIND THE FRONT"
WILL ROGERS in "LEGEND OF SLEEPY HOLLOW"
JOHN GILBERT in "SERVANT IN THE HOUSE"
DOUGLAS FAIRBANKS in "THE AMERICANO"
EMIL JANNINGS in "TARTUFFE THE HYPOCRITE"
JOHN BARRYMORE in "BEAU BRUMMEL"
CHARLIE CHAPLIN in "CARMEN"
J. WARREN KERRIGAN in "THE COVERED WAGON"
DAVID BUTLER in "THE SKY PILOT"
SYD CHAPLIN in "CHARLIES AUNT"
RONALD COLMAN in "LADY WINDERMERES FAN"
LON CHANEY in "NOMADS OF THE NORTH"
LEWIS STONE in "THE LOST WORLD"
RIN TIN TIN in "THE NIGHT CRY"
JACKIE COOGAN in "PECKS BAD BOY"
BUSTER KEATON in "ROARING RAILS"
LENORE ULRIC in "TIGER ROSE"
OTIS SKINNER in "KISMET"

"GRASS"
"TIGRIS"
"IVANHOE"
"LORNA DOONE"
"SNOW WHITE"
"KING LEAR"
"YANKEE CLIPPER"
"ANTONY AND CLEOPATRA"
"DR. JEKYL AND MR. HYDE"
"MIDSUMMER NIGHTS DREAM"
"TARZAN OF THE APES"

FILM CLASSIC EXCHANGE
1645 N. La Brea Avenue
HOLLYWOOD 28, CAL.

SEC. 34.66 P. L. & R.

Very Early Films

"A MONTANA LOVE STORY" about 1907

"DREAM OF THE RAREBIT FIEND" Thomas A. Edison 1903

"PULLMAN HONEYMOON" Biograph 1898

"THE LOST CHILD" Lubin about 1900

"THE MANIAC JUGGLER" Pathe Freres 1906

"TRANSFORMATION" Pathe Freres 1906

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FILM CLASSIC EXCHANGE

1645 North LaBrea Avenue

HOLLYWOOD 28, CAL.

Two Reel Slapstick Comedies

"THE SAWMILL" featuring Larry Semon
"A NIGHT AT THE SHOW" Charlie Chaplin
"HALF BACK OF NOTRE DAME" Mack Sennett Stars
"THE CAMPUS CARMEN" Carol Lombard and Mack Sennett Beauties
"A CLEVER DUMMY" Wallace Beery Ben Turpin Chester Conklin
"COWBOY AMBROSE" Mack Swain
"HEARTS AND DIAMONDS" John Bunny and Brooklyn Dodgers of 1914
"BROMO AND JULIET" Charlie Chase and Oliver Hardy
"THE CAKE EATER" Will Rogers
"GOODNESS GRACIOUS" Clara Kimball Young and Sidney Drew
"HE FORGOT TO REMEMBER" Clyde Cook
"LOVE EM AND WEEP" Laurel and Hardy
"MICKEY'S BATTLE" Mickey Rooney
"TROOPERS THREE" Slim Summerville
"COMMENCEMENT DAY" Our Gang

Two Reel Dramas

"THE CRY OF THE CHILDREN" James Cruze, William Russell, Marie Eline
"GANGSTERS AND THE GIRL" Alma Reubens Charles Ray
"EVERY INCH A MAN" William S. Hart
"MAN'S FAITH IN MAN" Lloyd Carleton, William Boyd

One Reel Comedies

"THE LOVE RIOT" Marie Dressler and the Kops
"THE ROUNDERS" Fatty Arbuckle and Charlie Chaplin
"LOVE AND BULLETS" Fatty Arbuckle, Keystone Kops, Charlie Murray
"THE SODA JERK" Buster Keaton
"CRIME WAVE" Billy Ritchie
"SPRINGTIME" Early Disney cartoon
"STEP LIVELY PLEASE" Harold Lloyd, Bebe Daniels
"HAM IN THE HAREM" Ham and Bud
"POOR LITTLE RICH BOY" Bud Duncan, Dot Farley
"AUNTIES PORTRAIT" Mr. and Mrs. Sidney Drew
"SNOOKEES FLIRTATION" Ford Sterling
"PAIN IN THE PULLMAN" Three Stooges
"PICKING PEACHES" Harry Langdon and Sennett Girls

One Reel Dramas

"A CHRISTMAS MIRACLE" Georges Melies about 1909
"EARLY OKLAHOMA" D. W. Griffith players about 1912
"LINCOLNS CLEMENCY" About 1911
"CINDERELLA" Florence LaBadie and Harry Benham 1911
"THE APACHE" Lou Tellegen
"THE LOCKET" John Bunny Leah Baird Flora Finch
"THE TEN OF SPADES" Very early Bison film—about 1910

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

April 21,1950

FILM LIBRARY
IRIS BARRY, DIRECTOR

Mr. Frank Stauffacher
The San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of April 19.

Enclosed please find the license covering the films reserved for your use on May 2. Please sign and return one copy as soon as possible. Since there is so little time before the exhibition date we are making an exception and will ship the films without being in receipt of the signed contract.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

MA:jg

April 22, 1950

1885 Alcatraz Ave,
Berkeley 3

Dear Frank,

It is more or less imperative that I see this season's Art in Cinema series, and in as much as I'm in my usual financial condition(depressed)I can think of nothing else but to ask you if it is possible for you to send me a couple of complimentary tickets.

I hope you are not becoming annoyed by my continuous requests; I truly wish it could be otherwise. But at the same time I know that your main interest in showing these films is because you mean them to be seen by those who will find them most valuable.

If this series is a complete sell-out; perhaps it will be all right if you let Maia and myself in without tickets?

Sincerely yours,

Jordan

Harold Weintraub
185 Thompson Shore Rd.
Manhasset, L.I., N.Y.

NEW YORK, N.Y.
JAN 10
930PM
1931

CHURCH STREET
STATION

U.S. POSTAL CARD
ONE CENT
JEFFERSON

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
Art In Cinema
% San Francisco Museum of Art
San Francisco, Calif.

Jan 9, 1950

Dear Frank:

As an occasional visitor to Cinema 16 showings, I had the very good fortune to see your Sausalito film recently. The good fortune lay more in knowing that you were working in an element dear to you than in the short study. The latter did not evoke my enthusiasm because it had some rough edges and technical defects. I only offer these criticisms as a fellow cinematographer The appearance of the 'eye' at the peekhole invariably aroused chuckles in the audience - they are ignorant of the finer points of art. Have met Bradley, Galvin and Siedlecki around town - very little change in them. I work for the New York City Housing Authority in a legal capacity. If more of your films are scheduled, let me know.

Best wishes. Harold Weintraub

947 W. 34th Street
Los Angeles 7, Calif.
April 27, 1950

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center,
San Francisco 2, Calif.

Dear Mr. Stauffacher:

Through the suggestion of Raymond Rauhauer I am sending you, under separate cover, a print of Symphony in Motion, a film which was completed well over a year ago.

My approach in the film is that of visualizing a fixed musical unity, paying particular attention to the aesthetic relationship between visual movement and the rhythm and feeling of music.

I have planned to remake the film starting in about a week from now and am, therefore, interested in any suggestions and criticisms you may have which might aid me in the planning of the new version.

Mr. Rauhauer has also suggested that you might be interested in showing the film to your society at some later date. If you are interested I would be glad to mail the film back to you for a showing.

Thanking you in advance for your criticism, I remain

Very sincerely yours,

Philip J. Leff.

criticisms rythmically

April 27,1950

Dear Miss Riley,

Please excuse my not immediately answering your first letter. Your second one came, and I'm now getting around to an answer. I've been in the midst of handling two series simultaneously - the other at University of Cal.- and I'm up to my ears.

I will hold open Aug.9 for SAUSALITO. At the moment - although no literature has yet been printed - I have a complete program of experimental films more or less all spliced together, that we have been renting for $35.00. It runs for about an hour and forty five minutes. The titles: FORM EVOLUTION(Metal), COLOR(Metal) SAUSALITO(Stauffacher), ZIGZAG(Stauffacher), META(Robert Howard) SUITE NO.2(McCormick), INTROSPECTION(Arledge), BLACK WHITE AND GRAY, MARSEILLES,VIEUX PORT, and BERLIN STILL LIFE, the latter three by L.Moholy-Nagy. The fee might seem steep, but it was the only way we could put together a complete program for rental, without the individual figures adding up to prohibitive totals, as each of these films alone is supposed to get anywhere from $8.00 to $10.00 if rented alone. However, if you only want SAUSALITO, that is okay. It is sound, runs 13 minutes.

I will do the best I can to get that program of rejected tv spots for you as a unit, but I may not be too successful as they do not all belong to me, and I will have to get further permission to let you have them. Even at that, I don't know myself how good a thing they will be till I gather them all together and look at them successively, which I have not yet done. But I know there will be enough stuff to make a bright little delightful splash. You must bear in mind that these pieces are all very short commercial plugs, and altogether probably won't be over ten minutes.

It was good to hear from you again. Let me know anything I could do for you on the film rentals.

Most sincerely yours,

Frank Stauffacher

LOS ANGELES COUNTY MUSEUM

Exposition Park • Los Angeles 7 • California

April 29. 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

A short time ago Mr. Jim Davis was here at the Museum showing his films on art. He suggested that I write you about your program and perhaps you could suggest some ideas for me for some of my programs.

Since my programs are on the documentary film of all kinds I do not use art films entirely, but I am interested in seeing all the art films I can. Since we are a public organization, it is a requirement that I preview all films before booking them for a showing. Would it possible for me to preview the films you show on your programs, especially those from the east while they are here on the west coast? Any information you can give me will be appreciated.

I am enclosing a copy of my spring film program.

Sincerely yours,

Ruth I. Mahood

Ruth I. Mahood
Film Program Chairman
Division of Education

Lalla Rogers
724 E. Edgeware Road
Los Angeles 26
Cal

THIS SIDE OF CARD IS FOR ADDRESS

Thank

San Francisco Museum
"Art in Cenema Society" Dept.
San Francisco
Cal

City Center

Dear Friends:

Did I send you my change of address?

FROM: 415 S. Alvarado St., Los Angeles 5,Cal.

TO: 724 E. Edgeware Road, Los Angeles 26,Cal.

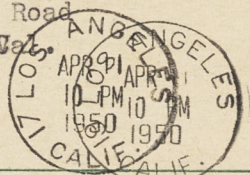
My son, Robert Rogers writes me from New York that his two films are to be shown there on May 19th. Marvellous! I hope I can come.

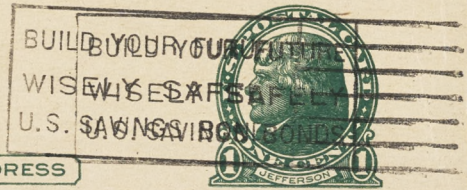
Thanks.

LALLA ROGERS

Lalla Rogers

Lalla Rogers
724 E. Edgeware Road
Los Angeles 26, Cal.





THIS SIDE OF CARD IS FOR ADDRESS

San Francisco Museum of Art
Cinema in Art
Civic Center
San Francisco 2, Cal.

April 11,1950.

Dear Friends:

Thanks for the Art In Cinema - Sixth Series folder also the Calendar which comes to me regularly. I notice a paragraph in the latter saying that "Four Friday evenings in May by subscription only." Does that mean that I could not see the two films "Toccata Manhatta" and "Round Trip In Modern Art", both by my son Robert Bruce Rogers of New York City, which are being shown with others on May 19th? I hope very much to be able to get to San Francisco around that date. I'll appreciate a reply and with all good wishes for the marvellous films being shown.

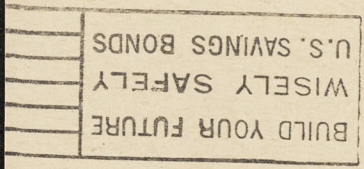
Sincerely,

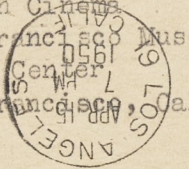
Mrs. Lalla Rogers

Lalla Rogers
724 East Edgeware Road
Los Angeles 26,Cal.

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, Cal.





April 15,1948.

Dear Mr. Stauffacher:

Thank you so much for your nice letter and kind graciousness in making it possible for me to see the films of my son in case I can get to San Francisco when they are shown.

I, withsome friends and interested people, are making efforts to have them shown here also and hope we can succeed in that endeavor.

Again withthanks.

Sincerely yours,

Lalla Rogers